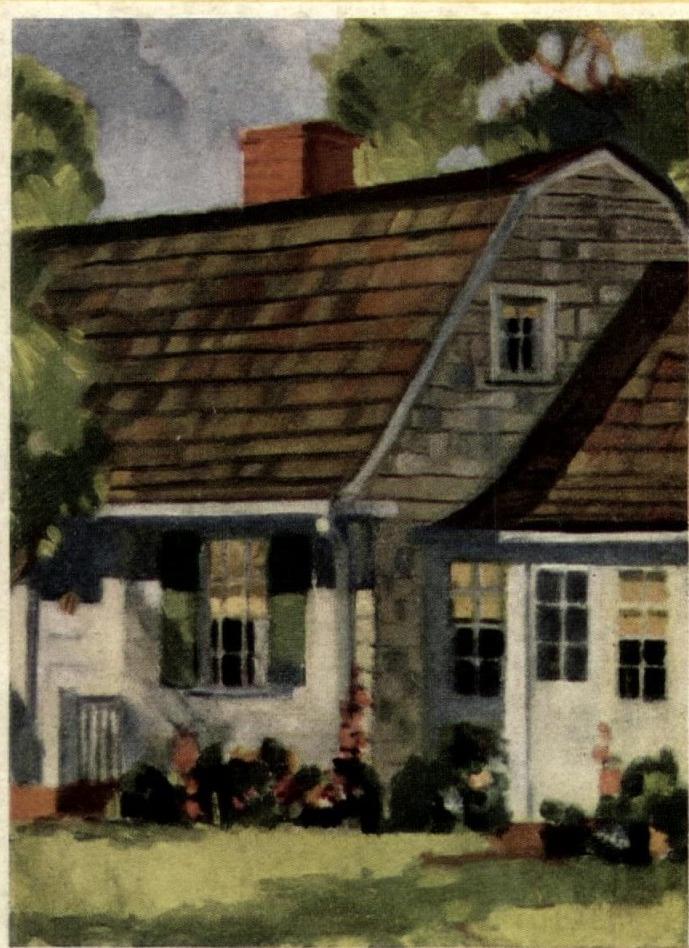


THE SMALL HOME



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JUNE 1928

Published Monthly by
THE ARCHITECTS SMALL HOUSE SERVICE BUREAU



An ILGAIR Installation in an Oak Park, Illinois home. Note how the cooking odors, steam and fumes are removed.



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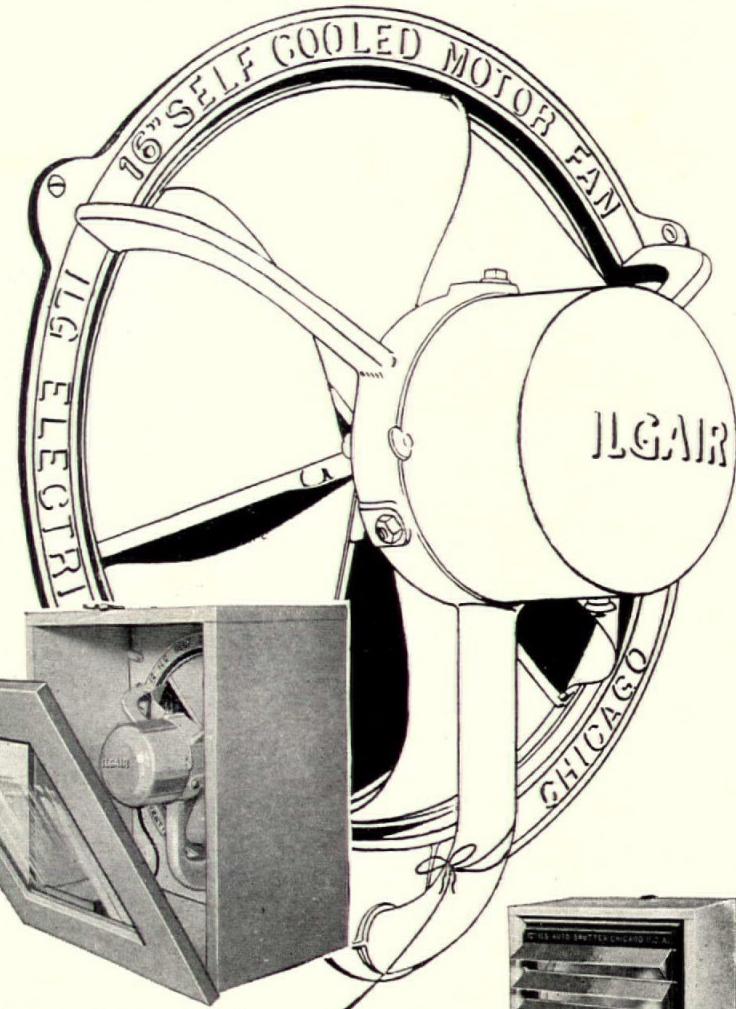
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No other electrical convenience will add so much to the sales and rental values of a home as a built-in ILGAIR Ventilator — a quiet running exhaust fan that removes excessive heat, objectionable cooking odors and greasy fumes. The change it makes in the atmosphere is delightful. It's a joy to work in the kitchen that's ventilated with an ILGAIR, and the cost of operation is only a few cents a day.

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Exterior view of the built-in ILGAIR showing it in operation and the shutter open. The shutter closes when the ventilator stops.



A.B.—March

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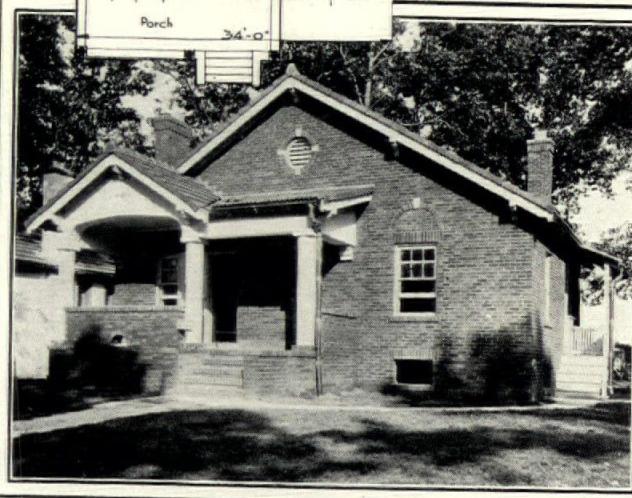
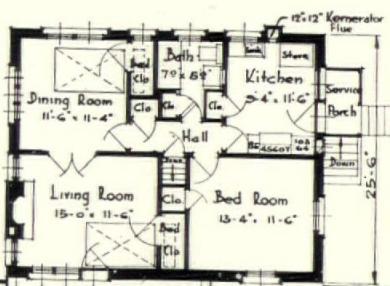
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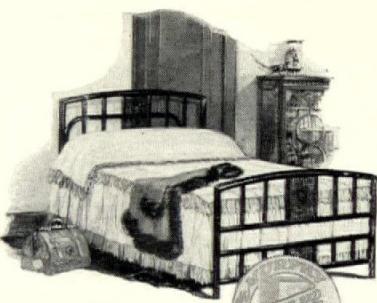


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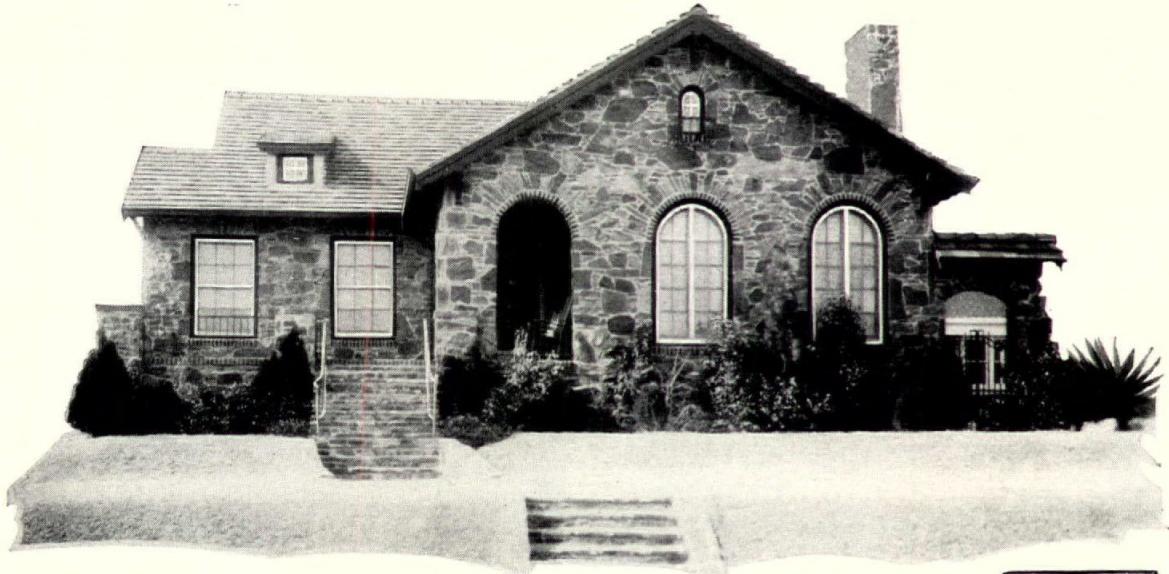
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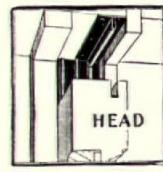
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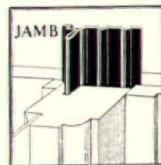
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THE SMALL HOME

FINANCING · PLANNING · BUILDING

ROBERT T. JONES, A. I. A., EDITOR

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UNDER the name, The Home Modernizing Bureau of the National Building Industries, a new organization has started work with headquarters in Chicago. Bringing the more substantial homes among the 27 million existing in our country up to date in construction, equipment and appearance is the job it has cut out for itself.

There are countless homes, it is argued, which are well situated, excellent in basic construction, but antiquated in plan, design and equipment. And many of them can be made desirable modern dwellings by ripping out useless partitions, making two bathrooms purr where but one roared before, scrapping fussy decorations and perpetrating other improvements.

What The Home Modernizing Bureau proposes to do is to point these things out to the public. It plans to organize local home modernizing movements in as many communities as it can reach—to bring together the civic, social, financial and industrial groups that would benefit from home-rehabilitation, and give them a unified, workable, supervised plan for action.

In such a program the services of the architect are of immense value. He, better than anyone else, is able to make a truly technical survey of existing conditions; his is the most authoritative opinion as to the best methods to be employed where changes involving architecture are proposed, where questions of design and construction are to be answered.

Though we are directly concerned in the building of new homes, we greet the Home Modernizing Bureau with good will. Not because we are habitual greeters, but for three distinct reasons:

First.—We believe in a beautification of the American scene, and this movement can contribute to that. Some—not, by any means, all—of the houses built by our fathers and grandfathers have elements of beauty in their bones, so to speak, while in their flesh they suffer from that blighting malady, hyper-decoration. These cases need surgical treatment—removal of the superfluous parts.

Second.—We believe in the emancipation of the American woman—from a state of drudgery. And if electricians, carpenters, plumbers, plasterers, painters and other contractors with their attractive assortments of modern equipment and improved materials can help her to this release, we wish them well—all of them!

Third.—We have more than a suspicion that rehabilitation of old homes will increase the construction of new ones; not only because any discussion of home-improvement tends to make us all more home-conscious and therefore more home-desirous, but also for the less sentimental reason that if this movement succeeds it will increase the "trade-in" value of old homes so that their owner can afford new ones.—H. A. S.

ENDORSEMENTS

The Architects' Small House Service Bureau is the only organization of the kind in the United States controlled by the American Institute of Architects and endorsed by the Department of Commerce United States Government

THE Architects' Small House Service Bureau idea originated in and is approved by the American Institute of Architects, and in order that the development of the idea may retain the character of a professional service and be prevented from assuming the character of a purely commercial undertaking, the organization of the Bureau involves a certain control of its policies by the Institute.

"This control exists solely through the right of the institute to appoint a majority of the Directors of the Bureau, such appointees being able thereby to impose policies consistent with the expressed wishes of the Institute.

"The approval of such policies does not carry with it any interest in or approval of any specific acts of the Bureau in the development of its operation, nor any financial interest or control whatever.

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"The Board looks upon an architect's work in a Bureau as primarily a contribution to the improvement of the small house architecture of this country, involving houses of not more than six primary rooms."

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The American Institute of Architects.

I have looked into the work of The Architects' Small House Service Bureau of the United States with its divisions and branches and have examined its organization and incorporation papers. The complete plans, specifications, documents and bills of materials, with the designs worked out for local conditions and to use stock materials and eliminate waste, materially simplify home building problems. The form of control by The American Institute of Architects should guarantee a high standard of service. It gives me pleasure to endorse this work and to assure you that the Department of Commerce will do all it can to co-operate with the Institute and the Bureau.

HERBER HOOVER,
Secretary of Commerce,
United States Government.



The braided rug is quite at home in the early American breakfast room above. A hooked rug would have been equally appropriate. Note also the cornice over the window curtains. There is a certain dignity to such a finish.

The rug in the attractive dining room shown below is made of a length of plain colored chenille. The figured wall paper and the large number of pieces of china and silver make the quiet of the plain rug most welcome.



Photographs from Mattie Edwards Flewitt

THE SMALL HOME

FINANCING · PLANNING · BUILDING



Photograph by Dix Duryea

Dwight James Baum, Architect

THE ENTRANCE BIDS YOU WELCOME

Close To The Ground, Well Proportioned, And Modest

By E. J. WELSH

SOMEONE has aptly called the entrance, "the smile on the face of the house." It is that which greets you first. In approaching a house, one of the first clear details that emerges from the general impression created by the structure, is its entrance. It either harmonizes with the house as a whole, suggests general warmth and hospitality within, and interests the observer with its architectural beauty—is an inviting entrance—or, lacking in these qualities, it just doesn't register at all.

Numerous old sentiments and supersti-

tions still center about the entrance of the home. Even yet we express the idea of hospitality by stating that "the latch string is always out," although to most of us the latch string is merely a vague symbol. It is a far cry from the rude plank doors of pioneer days with their simple latch and string arrangement to our own carefully designed doors with their elaborate lock and key equipment. Again there is the old time custom, still in vogue in certain old world countries, of carrying the bride across the threshold of her new home.

The entrance may convey the friendly welcome of the little cottage, the dignified reserve of the stately dwelling, or even the forbidding coldness of prison walls. Invariably, a house is either "made" or marred by its entrance. In the words of Joseph Everett Chandler, the architect, "the doorway is a good index of the family behind it."

It is a great step from the stones and skins that formed the entrance of our ancestors' caves and huts to the charming doorways of our modern American homes. We have been quick to adapt to our pres-

ent day needs the best in design and construction from all types of old world and early American architecture. Now, castle or cottage, whatever architectural style is selected, the entrance can be one of the beauty spots of the house.

There are three chief points to know about the entrance you select for your home. It should be beautiful in itself, suitable for the house, and durable. Beauty involves good design and correct proportions, showing the master hand of the skilled architect. Suitability involves good taste in size and elaboration, in keeping with the size and type of your house. Durability means well made of right materials, to resist the ravages of wind and weather.

To the home builder, as well as architect, there is a liberal education in the study of the doorway, commencing with the simple, plain planks of log cabin days and extending through the years to the Colonial influence as exerted in the houses built in the latter part of the eighteenth and early nineteenth centuries.

Do we realize how fortunate we are today with all these period doors for reference? Little wonder that we are able to evolve such charming effects as are found on every side! It is a refreshing thought to feel there is such a variation in style, for it does away with a sameness that would be monotonous. Rather are we constantly coming across new ideas through a careful study of both old

and new architecture or the combining of the two.

About the middle of the nineteenth century Colonial furniture and architecture went out of style, the panel door giving place to the plain wooden one. However, time brought back the Colonial designs, for the architects of today realize as never before that nothing can exceed the master craftsmen's art. We need only to view some of the houses which line the residential streets of Salem, Massachusetts, to realize fully the rare good taste and excellent judgment of these early builders.

No period in architecture is more distinctive than the Colonial which stands out so vividly in the history of doors. These entrances were designed in the North with a Puritanical influence while the Southern examples conveyed through their breadth an impression of hospitality characteristic of that section.

The advance in ornamentation and design in doorways in America can be accounted for through the many architectural books sent over from England and the fact that more experienced workmen had come into the country. The architects, more especially in seaport towns, were quick to call to their aid the wood carvers who were employed in local shipyards, many of them making a specialty of figure-heads. Their training as craftsmen in this art and their skill in the use of tools made it easy for them to design masterly bits with the lightness and grace

that distinguished Colonial architecture.

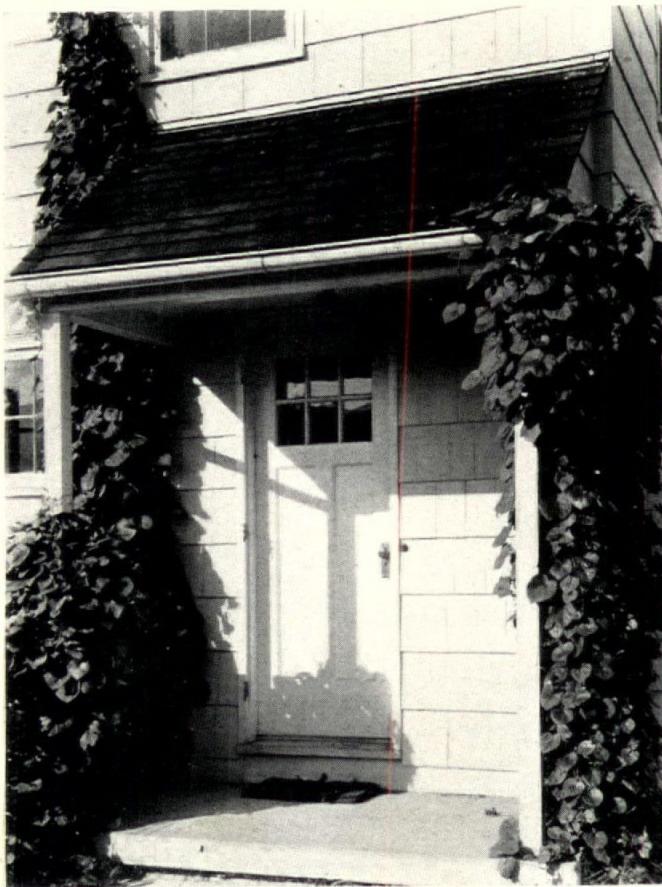
In Colonial designs the doorways were often elaborate even in the more unpretentious homes. Necessity, even poverty perhaps might dictate the design of the rest of the house. The doorway was a luxury on which all the skill and artistry and love of beauty of the old time craftsmen were concentrated.

Although the typical Colonial door was painted white, occasionally mahogany was used. A choice specimen was found a few years ago in the cellar of the Andrew Safford house at Salem, Massachusetts, hidden behind old boards where it had remained for over a century. It has been restored and now stands a striking example of the uncommon doors of that period.

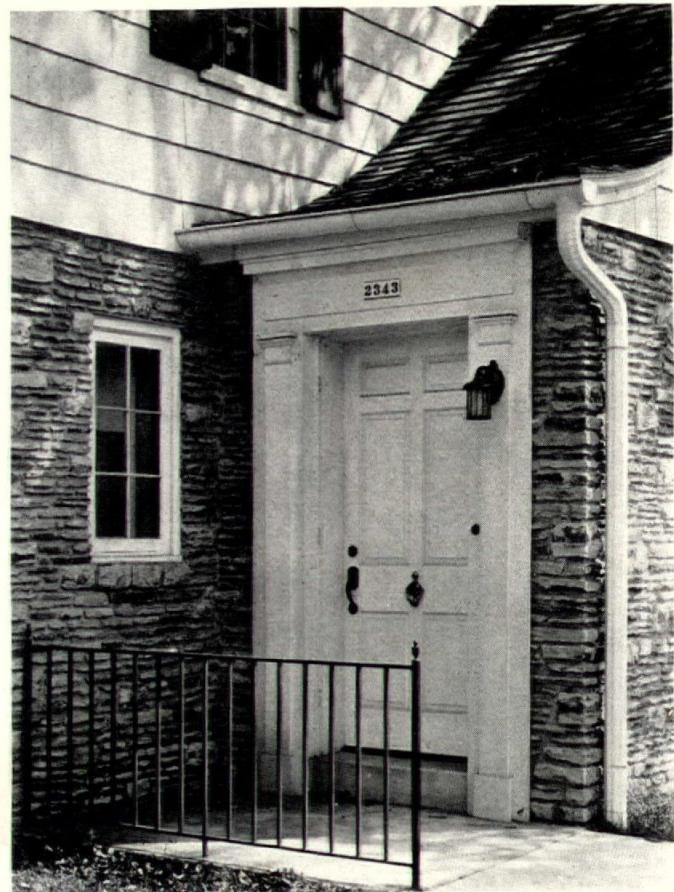
Here and there we come upon a green door and green blinds in connection with a white house, the style having been adopted by some of the leading architects who realized its practicability, this color bringing out so emphatically the charm of the white pilasters and architrave.

It is a fact that many fail to realize that it is not just the doorway itself that counts but the door in relation to the house it adorns. Through the interest taken today in correct architecture, the average doorway has undergone a complete change. Careful study has been made not only of the types used in this country but in other lands, and

(Continued on Page 39)



The rear or side entrance is important, too. Here is one on which the architect has bestowed all the skill of his profession.



Simple in design, without ornateness, this beautiful Colonial entrance is an excellent example of good taste in the selection of the entrance.



Photograph by Mattie Edwards Hewitt

Here is a simple and easily made drapery for a small window. The height of the window is apparently increased by having the valance extend across only the middle of the window. A very good plan with short windows.

TAILORED HANGINGS FOR WELL DRESSED WINDOWS

Here Are Some Professional Secrets To Help You Make Them

By MEHETABEL THANKFUL AMSDELL

THE importance of well dressed windows in any furnishing plan simply cannot be overemphasized. Just as our standards regarding clothes have improved tremendously in the last few years, so have our eyes been opened to the need of more distinguished window treatments. Those who may still feel that there isn't so very much to making a curtain would doubtless be quite surprised to see what a busy and efficient place a professional curtain making workroom is. There we find enormous cutting tables that will take a twelve or fifteen foot curtain, still other tables where trimmings are applied, and rows of power sewing machines that fairly eat up the great long seams. We probably would be surprised also at the amount of handwork being done, for on fine costly materials none but the best will do. Another department will be devoted to the hardware and the putting up of the curtains after they are made. Altogether it is a busy place, and at times a terrifying one.

I suppose if every professional decorator told the truth she would admit that

she wished houses could be done without windows or that in some magic way measurements for curtains could always be correct. For say what you will, measurements do basely falsify many times! There is one way in which the decorator at home has a distinct advantage—she can try out her curtains while making them.

The woman who has had experience in making her own clothes and who is generally "handy with the needle" should be able quite easily to turn this technique into a real saving by making her own curtains. To insure a good piece of work it is necessary to know what to look for and what to strive for. Curtain making is more a matter of tailoring than of dress-making. Seams must be straight and must not pucker. The lining must fit easily. An amateur is in danger of being almost overwhelmed at the yardage of the different things she will be using. There may come times when, if she has a house with many windows whose sun and light have been her pride, she will in desperation be tempted to say, "Blessed be the

house with few windows!"

Many times she will have need for the arithmetic she so painfully learned years ago. For instance, suppose we have a room with three windows. Each window is three feet wide, seven feet long to the sill, and two feet and a half from the sill to the floor. Each drapery then, allowing six inches for turning in, should be ten feet long. Suppose we have planned a plain trimming band down the inside of each drapery and across the bottom. With a curtain three feet wide we would need thirteen feet of banding, which would mean eight and two-thirds yards for each pair and twenty-six yards for three pairs. If, instead of a band, we are planning to have a ruffle or a plaiting as trimming, we would have to allow three times as much as for a straight band, which for our three windows would mount up to seventy-eight yards!

At this moment I venture to predict we might feel that we could do very well with one window in the room or even none at all. To one who has been used to thinking of cloth in terms of three yards and

one-half for a dress, the rapacious appetite of windows is simply appalling. Once we get over that shock it is not so bad. Speaking of trimmings, it is now possible to buy both plain banding and plaited chintz by the yard, all ready for use, in a splendid assortment of colors. This is a wonderful help, for it is a great deal of work to make trimmings. Just the cutting of sixty or seventy yards of ruffling means much work.

Draperies, to look well and to hang well, should be lined. An unlined drapery looks unfinished and cheap. Sateen is generally used for lining, although sometimes unbleached muslin does very well. Whenever a window comes to within two feet or two and one-half feet from the floor, make the draperies floor length. Think of the hangings as line, and you will see the decorative reason for wanting to preserve the unbroken line to the floor.

In an effort to economize, women often make the side draperies skimpy. Many women always plan to divide any material they are using, no matter how narrow it may be. As a guide I should say that a fifty inch material is the very narrowest that



Photograph by Thompson Company

Sometimes it is desirable to make draperies without a valance. Such a plan gives added height to the room, and also makes more of the wood trim.

can be divided. A thirty-six inch material divided makes each drapery only eighteen inches wide, which simply is not enough. I know quite well that this may sound

like heresy and extravagance, but all I am trying to do is to be sure that we save these homes of ours from looking cheap and common. I have always said that we can invest the small house with as much dignity and charm as a large one, but we have to think right to do it. On a window of any size a twenty-five inch drapery, the half of a fifty inch fabric, is even sometimes a little skimpy. Thirty inches makes a lovely width for some draperies, and a full width of thirty-six inch material is perfect for most windows.

The cutting of the material is most important. Professionals do this on long, high tables. For home work the dining table may be pressed into service. Sometimes a large bed offers the best place to spread out so much material, and the floor of one of the bedrooms may be used when every other place fails. When using a figured material be sure to have the design come at the same place in each curtain. In planning the first curtain arrange to have the largest part of the design at the bottom of the drapery. Then measure up from that to what will be the top line. Make an allowance of two inches (that is enough at the top), and



Photograph by Mattie Edwards Hewitt

There is an unfailing charm about ruffled tied back draperies of plain material. These are made of plain chintz lined. Sateen, cotton taffeta, or organdie could be used in the same way.

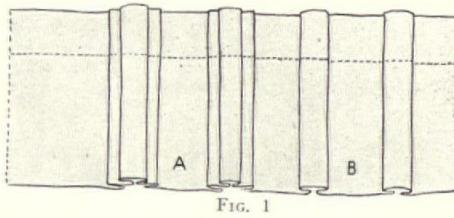


FIG. 1

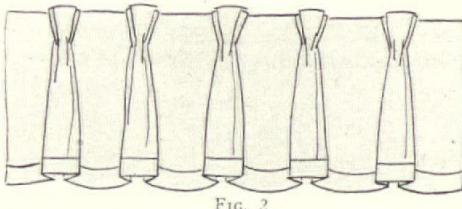


FIG. 2

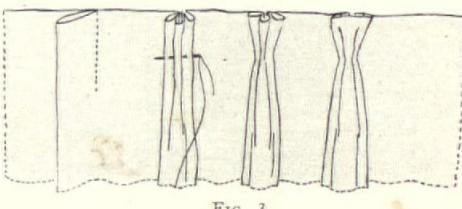


FIG. 3

cut the curtain. Then use the first curtain as a pattern for all the others, matching up the design with it. This may mean the waste of some material on each drapery, but it is in a good cause. Nothing in the world looks more homemade and amateurish than to have the design of draperies all higgledy-piggledy.

Draperies that are to have a valance are quite simple to make. After the lining is cut the same length as the curtains, we are ready to begin our sewing. On the best work the lining is attached to the front of the curtain by hand, blind stitched down, but we can do it easier than that. Setting the machine with a loose, slightly long stitch that will be in no danger of puckering, sew the lining and drapery together down the length of the front of each hanging. Then turn back not only the lining, but an inch and a quarter of the outside of the drapery, so the lining does not come to the edge. Here again we have need of a large surface that will take the most if not all of our drapery.

After basting the lining and outside together at the front line, we must next carefully lay the lining over the drapery so that it lies perfectly smooth when the drapery is held up. The untrained person will think because she has cut them the same that if she sews them together they are bound to be all right. Unfortunately that is not necessarily true. The only safe thing to do is to lay them out flat and arrange the lining. Then pin and baste the top edges together, turn in the edges of the back line of the hanging and the lining, and stitch on the machine, being careful as before to avoid puckering or pulling.

Now we have drapery and lining sewed together at the front and back, but not

*Fig. 1. A—Double box plait headings.
B—Single box plait headings.*

Fig. 2. Pinch plait or French heading.

Fig. 3. Four steps in making a French plait.

Fig. 4. Some of the means used to hang the finished drapery to the rod. A, B, D are hooks to hang over the rod. C is a ring. E is a loop of tape through which to pass the rod.

Fig. 5. Showing tape sewed at the bottom edge to the top of a valance at the back. Used to attach valance to cornice board.

Fig. 6. Simple shelf-like cornice board four inches deep, used to insure absolutely straight lines for the valance.

Fig. 7. Double flat rods. A wide hook for flat rods sewed to the drapery and hung over the glass curtain rod makes a third rod unnecessary.

Fig. 8. Front and back views of cornice boards to be made of molding and used instead of a valance.

Fig. 9. Shirred heading done over a cord.

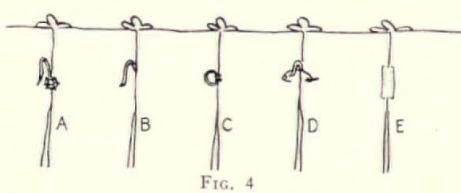


FIG. 4

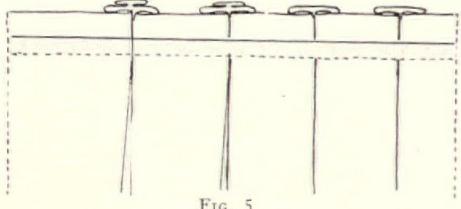


FIG. 5

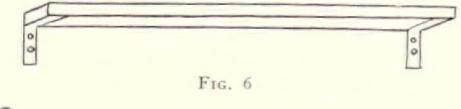


FIG. 6

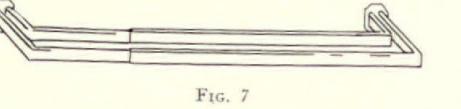


FIG. 7

"put" when hung and not spread all out of place. Make about three flat box plaits at the top and stitch them down. The drapery is then ready for the rings or hooks to hang it on the rod. If trimming in the way of bands, fringe, or ruffles has been planned, these should be attached to the drapery before the lining is put on. Weights sewed to the bottom of the drapery do their part to insure further proper hanging. Many of these little touches may seem superfluous, yet they are the very things that mark the difference between good and poor work.

There are several ways to finish the top of draperies and curtains. The most aristocratic finish is known as the "pinch plait" or the "French plait." It is literally a pinched plait as we will see later. Then there is the box plaited finish, either single or double; the shirred top where the fullness is confined by rows of cords that have been run into a small casing; and, of course, the good old everyday finish of the plain gathered top run onto the rod. Another variation is the shirred top made of several rows of shirring such as we used to put on full skirts in days gone by. A light weight curtain with several rows of such shirring is effective. It may be done on the machine using a very loose, long stitch and coarse thread on the bottom. Then for valances there is, of course, the plain stretched or tailored type that is always effective.

In planning the fullness of a valance allow just double the length of the finished piece. In planning the length don't forget to allow for the "returns" of the rod or cornice board. By "return" we mean the distance the rod or board extends from the wall. This is usually about four inches, so the valance of a forty inch window with

(Continued on Page 28)

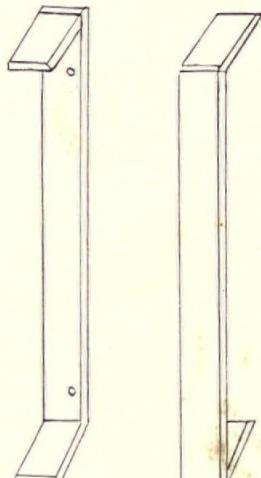


FIG. 8

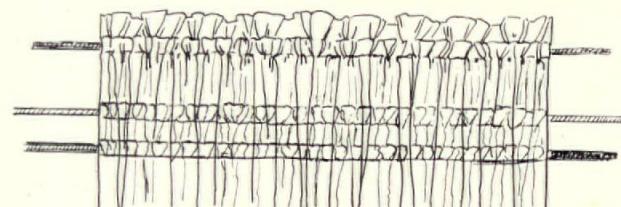


FIG. 9

at the top or bottom. The top line is easy when there is a valance. It may be done like the back. Both lining and drapery should be hemmed *separately* at the bottom with about a two inch hem, the lining being finished about a hem's length shorter than the outside. This does much to insure straight hanging of the curtain.

Even though it is to be covered with a valance, the fullness at the top of the drapery should be confined so it will stay



Nichols, Cornell & Nason, Landscape Architects

THE POOL FOR A SMALL HOUSE GARDEN

Simple, Perhaps, Yet No Other Feature Can Rival It In Charm

By HARVY H. CORNELL

ONCE a convert—always a convert." Once the builder of a pool, always an enthusiastic owner. The flower garden owner who has finally been persuaded to introduce the element of water in some form or other within the garden scheme, is fortunate, indeed. The quiet, restful panel of water with its depth of color, or the fountain with its lively, sparkling movement, or a combination of both, become his happy possessions.

We all know something of the charm of the early Spanish style of water gardens created by the Moors. Water was precious to them because it was scarce.

It was a luxury—yet these people used it in many different forms. It was often the dominant factor in garden design, providing color and movement, a bit of coolness where excessive warmth was oppressive. With us it should be just as precious. It is easily obtainable. Our vigorous climatic conditions, contrary to general opinion, are not too severe for the practical requirements of artificial pools. It is true a pool in winter has lost its charm, for it must be drained dry, partially filled with leaves, and covered over with boards as a protection from the frost. But is it any more dissatisfying

than the empty flower beds?

A pool is seasonal, but so is gardening. After it awakens in the spring, there is no other spot in the garden that needs less care. And too, no other spot will give more genuine enjoyment.

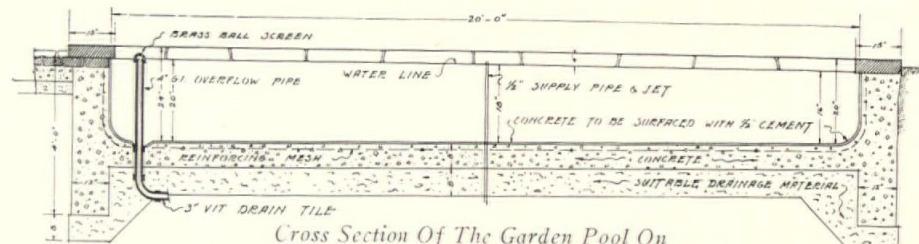
A combination of fountain and pool are well illustrated in the two views of a garden in Eau Claire, Wisconsin. Even the smallest of gardens may provide room for just a fountain, a little play of water that will always catch the eye. The wall fountain is quite attractive with its benevolent old lion so interesting to the children, ejecting a sparkling stream of



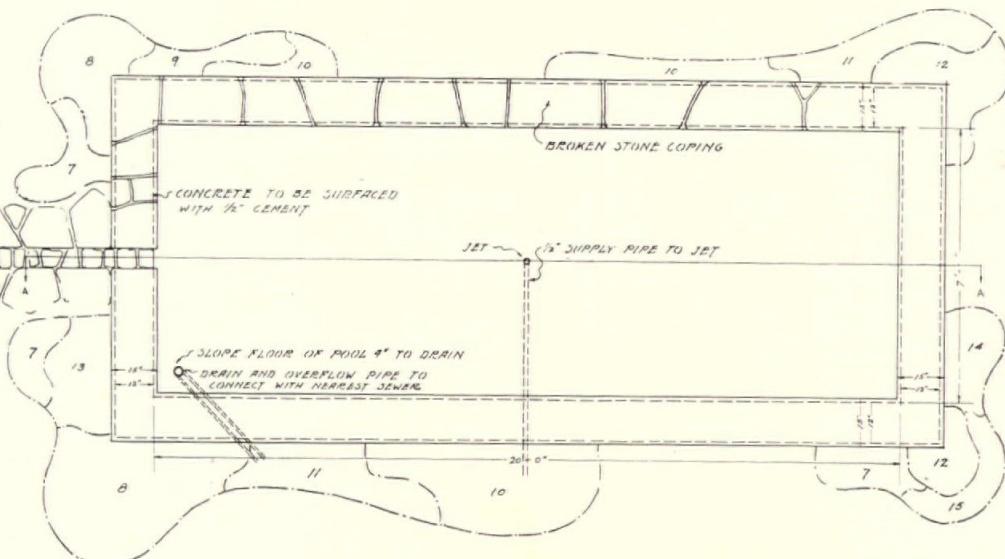
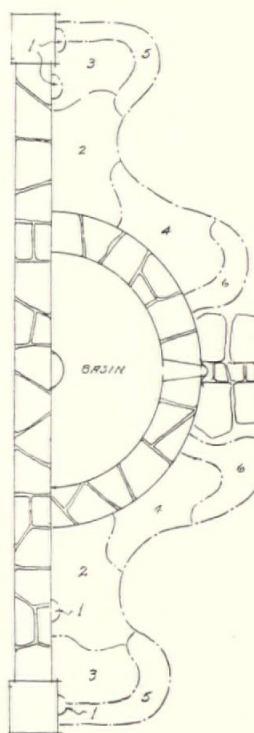
water to the little basin below, from which it overflows with a rush to the lower pool. A native limestone of irregular pattern has been used for walls, basin, and the coping of the pool. The pool is typical in design and construction, with sufficient depth for the growth of water lilies.

The structural design of artificial pools is not a difficult matter. They may be entirely of concrete or may be veneered on the inside with brick, stone, or tile. The concrete should be reinforced when under severe climatic and soil conditions. The bottom of the side walls surrounding the pool should be below the line of normal frost action. Where the soil is extremely sandy and quickly drained, this precaution in depth of construction may be unnecessary. Where frost action is severe and the soil is a natural clay not easily drained, it is necessary to provide a 6" layer of cinders under the bottom of the pool. A 4" agricultural tile drain should be installed at the base of the concrete walls, leading to a main drain. Where the coping is flush with a surrounding walk, the wall should be sloped slightly away from the pool in order to remove the surface water.

The floor of the pool should be reinforced with $\frac{3}{8}$ " rods 18" on centers, at the top of the floor, the floor to be 8" thick, the side walls to be 12" thick. If the pool is more than 3' deep, the side



Cross Section Of The Garden Pool On
The Line A-A From The Drawing Below



Detailed Drawings For Making The Garden Pool

LIST OF PLANT MATERIAL FOR THE GARDEN POOL

Key	Botanical Name—Common Name
1	<i>Ampelopsis tricuspidata</i> —Japanese Creeper
2	<i>Hemerocallis flava</i> —Lemon Day Lily
3	<i>Siberian Iris</i> —Blue King
4	<i>German Iris</i> —Juniata—Pale Blue
5	<i>Vinca minor</i> —Common Periwinkle
6	<i>Hosta caerulea</i> —Blue Plantainlily
7	<i>Myosotis scorpioides semperflorens</i> —Dwarf Perpetual Forget-Me-Not
8	<i>Aquatic Iris</i> —Pseudacorus
9	<i>Dwarf Early Pumila Iris</i> —Schneekuppe—Pure White
10	<i>Lysimachia nummularia</i> —Moneywort
11	<i>Siberian Iris</i> —Snow Queen
12	<i>Aquatic Iris</i> —Versicolor—Violet-Blue
13	<i>Lythrum roseum superbum</i> —Rose Loosestrife
14	<i>Dwarf Early Pumila Iris</i> —Coerulea—Blue
15	<i>Aquilegia coerulea</i> —Colorado Columbine

Mrs. Woodrow Wilson—
Light lavender blue.
Pennsylvania—one of the
best standard blues.

Hardy Waterlilies:
Chromatella—one of the
best yellow varieties.

Gloriosa—blossoms of apple-blossom fragrance,
6" to 7" across, the color
from bright carmine to
a dark red later in the
season.

Morning glory—delicate
shell pink, long blooming
season, flowers of lasting
quality when cut.

Tropical waterlilies are set
out late in the season, usually in June, but
grow rapidly and bloom within a few
weeks. Their flowers are carried a foot
or more above the water and sometimes
exceed 12" in diameter. It is best to treat
them as annuals, having strong new plants
to set out each year.

The flowers of the hardy waterlilies in
contrast seem to float upon the surface of
the water. Little care is needed to prevent
freezing of roots and they may be enjoyed
year after year.

In planting water lilies, perhaps the
simplest method is to prepare a strong
box 1' deep and 18" square, or larger,
placing in it good garden soil, mixing
with it some well-rotted cow manure.
Set the crown of the plant even
with the surface of the soil, covering
with an inch of sand or gravel
to keep the water

(Continued on
Page 29)

VENTURES IN COLOR IN THE KITCHEN

*If You But Make The First Attempt You Are Likely To Go On
Venturing Until You Have A Truly Beautiful Kitchen*

By LILLIAN P. BEARD

MANY a ruined cake or a headache at the end of the day is not the fault of the cook but the kitchen. "How," you ask, "can that be?" Did you ever try to accomplish something important in ugly, dark surroundings and achieve success still feeling your best? If you did, you are above the average. For whether we realize it or not, color influences our ability to perform our tasks effectively. Color to many people is an unrealized factor. We step into a room and think to ourselves, "How beautiful, how restful this is," not appreciating that color is largely responsible for this fact. Color soothes or irritates our nerves; it depresses or fills us with joyousness; it makes us quarrelsome or calm and comfortable to live with. A woman spends many hours a day in her kitchen. If it is dark and gloomy, she feels her home-making job a burden. If it is white and glaring, it irritates and blinds. A colorful kitchen is interesting and affects the whole attitude of mind.

KITCHENS have gone through rapid changes in the last decade. Not only size, but shape, equipment and decoration have each added their bit. Fortunate the woman who has her job to carry on in a pleasant kitchen rather than the grinding dirt and noise of the factory or the artificial light and dust of an office, for it is within her power at home to make her surroundings attractive as well as efficient and cleanly.

Science has given us marvelous things to work with. There is no more need for a stupid, dingy, brown kitchen than for a wood stove in a gas-piped house. The white, cold sanitary looking kitchen was the height of our desire a few years ago. It was so white and cold it was institutional looking and got on our nerves, and so has almost passed out. Someone dared to paint the woodwork in color, then the walls. Now we venture in color, not only in the backgrounds but even in stoves and cooking utensils as well and certainly there is no reason why they cannot be both useful and colorful. However desirable color is, it must be used with discretion or we may be as much dissatis-

fied with a poor choice of color as though no attention had been given to the problem. Color speaks a language similar to music and we must understand it, to use it well.

Every person responds to color in a different way. Usually our first leaning toward color is for strong, crude hues. It takes study to appreciate the subtlety of soft, greyed down colors. Some colors are loud and vivid, as strong reds and orange, and are valuable in small amounts for accent. Blues and greens are cool and quieting. Yellow is sunny and happy. Purple and violet are rather neutral as is grey. With the tints and shades and greyed down tones there is a field of several thousand hues to roam in planning our own particular schemes. A little thought with a little daring often achieves interesting results.

THE physical characteristics of the kitchen limit us somewhat in our choice of color. The exposure, size and number of windows must all be taken into consideration. If the kitchen has a Southeast, South or Southwest exposure, cool colors should then predominate. A North kitchen needs to be made sunny to make it more pleasing. It is possible with careful study of colors to make a room several degrees cooler or warmer than it actually is. A kitchen of a bride living in a city several states south of here was described thus: red enameled stove, red enameled cooking utensils with red predominant in the linoleum. Let us hope her kitchen is on the North and they

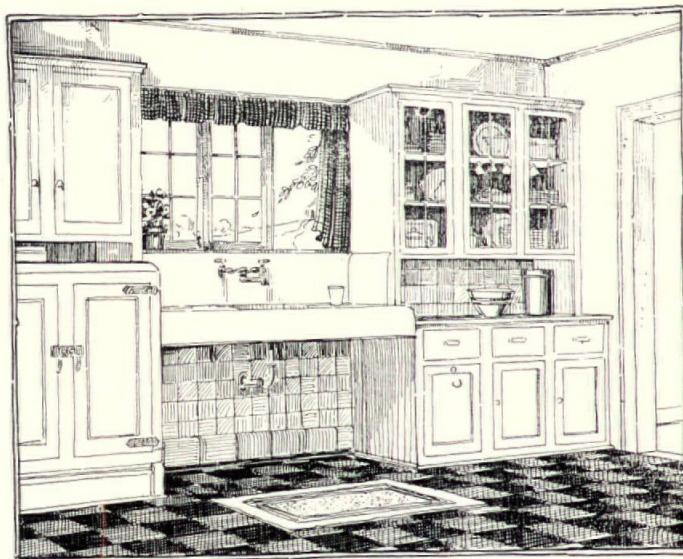
both have equable dispositions, for red is a quarrelsome color. In fact, too much of any one color grows tiresome and monotonous. If the kitchen is small, light colors as buff, grey and tints of any of the hues make it seem larger. Care must also be taken that not too pale color is used or it lacks character. Light blue ceilings seem to give height to a room. Wainscoting or tiling part way up apparently lowers the height of the ceiling.

A kitchen with several windows may have deeper colors used than a dark room.

Let us imagine a room of average size 10x12 feet with two windows, one East and one South. This would be rather light even on dark days. On the warm side of the house, then, it should be decorated in cooler colors. Suppose you wish to get away from blue and grey which are so commonly used, what then? Try black and white marbelized linoleum for the floor, willow green woodwork and old ivory walls. Paint the inside of the cupboards a very soft dull henna, if your dishes will allow, or perhaps better a light blue green. Curtains at the window may be a chintz all-over design with yellow, green, blue and red in the pattern. A Southwest kitchen is usually warmer in appearance than a Southeast exposure. By using dark grey and blue grey tile pattern linoleum for the floor, blue green woodwork, putty colored walls and light orange lining for the cupboard this room would seem cooler. Curtains of deep cream casement cloth, bound with an inch wide blue band and piped with a strong yellow orange, would add interest. If blue is made the predominant color in a room, it needs yellow and orange or a cherry red to liven it up.

A NORTH kitchen is very apt to be gloomy and dark, particularly during the winter months, so needs yellow and reds for cheer. Choose a brick red tile pattern in linoleum, paint the walls buff color and the woodwork a shade or two darker. Paint the inside of the cupboard the same as the walls but with a little more yellow added to it and stripe the edge of the

(Continued on Page 32)





HOUSE BUILT FROM DESIGN 5-A-60



A TRUE DUTCH COLONIAL EXTERIOR

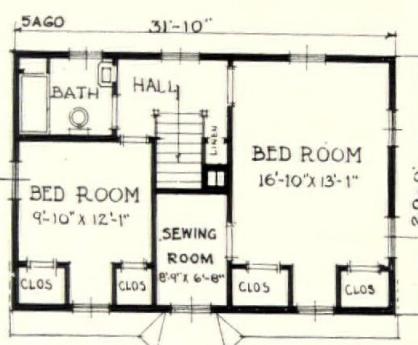
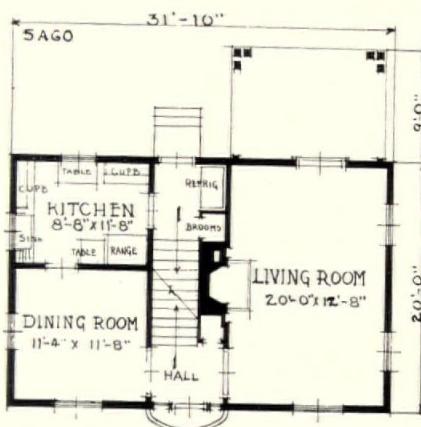
Many Economies Are Possible With A Really Handsome Appearance And A Pleasant Plan

THE old Dutch fathers were a canny lot, with a typically modern aversion to tax collectors. Therefore when the authorities of their day laid a tax upon two story houses, these resourceful gentlemen capped their homes with gambrel roofs and had thereby houses technically and legally one story, although with still a good two story capacity. That is one explanation of the type of roof now so inalienably connected with Dutch Colonial architecture.

Design 5-A-60 is a good example of this style of architecture. However, it shows its ancestry in still other ways than in its well proportioned gambrel roof. The hooded entrance, the shutters at the windows, and the side lighted front door frame carry out the Dutch Colonial spirit. The brick pavement and front stoop had its prototype before many an early Dutch home.

Brick and siding for the exterior walls have been combined in a charming and effective manner, yet the house is in many ways an economical one. The economies have been made possible with no sacrifice of appearance or comfort.

The plan is of the central stairway type, with living room at the right, kitch-



en and dining room at the left. The stairway has been enclosed between walls, eliminating all expense for balustrade and newel. The fireplace, in the plan, is located on an inside wall, a good position for connection with the furnace, requiring a minimum amount of face brick work. But the fireplace may be placed on the outside wall if preferred, as it was built by the owner of this house.

The living room is delightfully large, well lighted by windows, yet with sufficient unbroken wall space to furnish a background for large pieces of furniture. Through arched or cased openings there is an agreeable vista across the hall into the dining room.

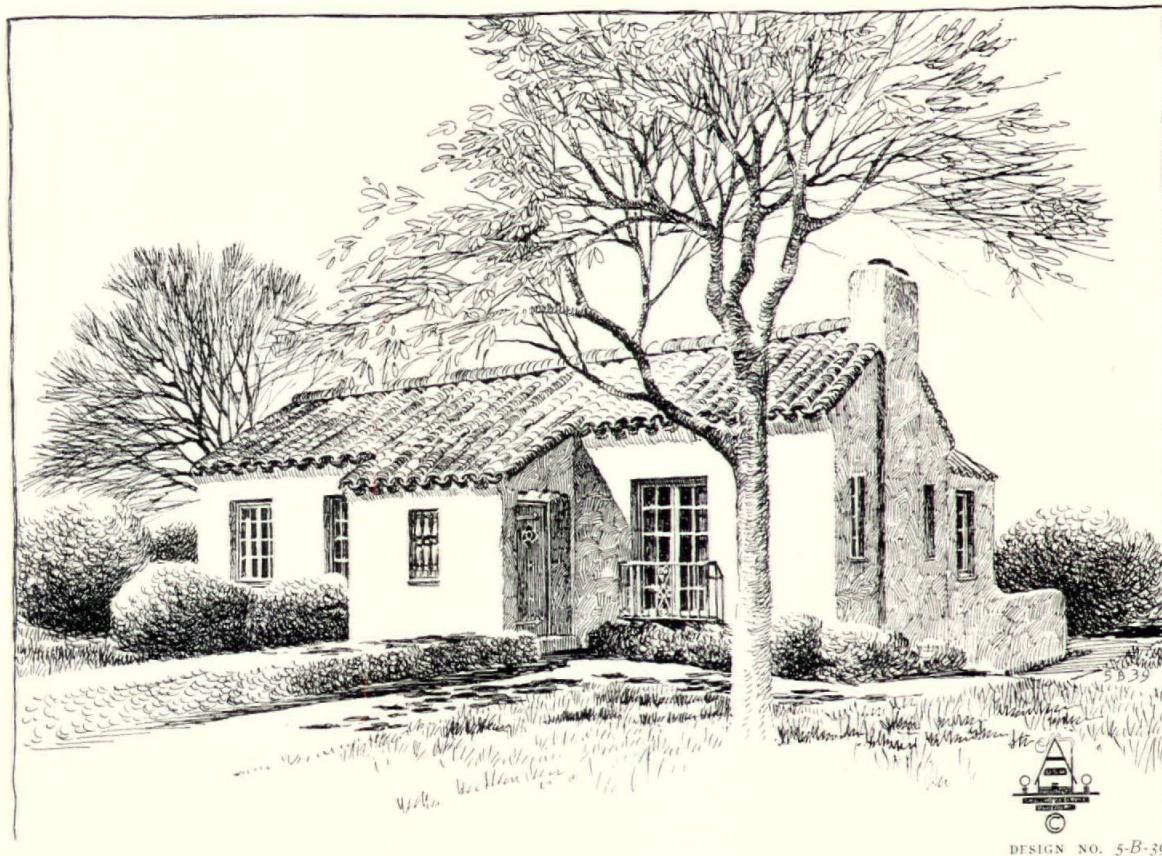
The kitchen is the ideal size for a work room, not cramped but with all the equipment within easy reach. Two windows provide ample light and ventilation.

Construction: First story brick veneer on wood frame, second story shingles or siding, shingle roof.

Lot size: Approximately forty feet.

Facing: Designed to face west or north. Reversed plans may be secured for other facings.

For price of plans and statement of service, turn to page 34.



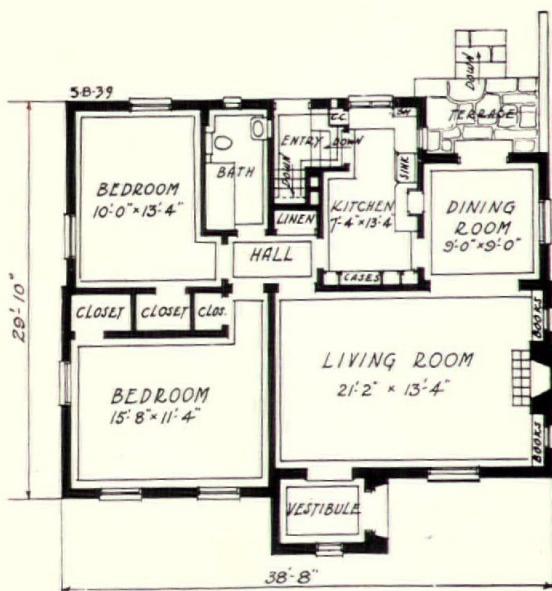
DESIGN NO. 5-B-39

UNUSUAL REFINEMENT IN SO SMALL A HOUSE

*Sketches Of The Entrance, The Large Window At The Right, And
The Fireplace Are Shown On The Opposite Page*

THOSE who should know tell us that the most intensely Spanish houses are found not in Spain but in America. This is not so much to be wondered at, considering the American propensity to excel at anything undertaken — from athletics to architecture. The fact is that this style is particularly well adapted to our needs. In many parts of both Spain and America the winters are severe, the summers blazing hot. The necessity then is for houses that will conserve the heat in winter and retain coolness in summer. The old time mud and adobe plastered walls served this purpose admirably. True, following the beacon of efficiency, America has substituted concrete, hollow tile, and stucco for these primitive materials, but the essentials of the design itself have been retained.

In this house, design 5-B-39, we have an excellent example of the Spanish style. The broad, flat wall surfaces, the well designed openings with their deep reveals, the wrought iron balcony, and the delicately turned balusters screening the win-



dow have all been skillfully combined. herein.

The plan resolves itself naturally into two sections; living quarters on one side, sleeping quarters on the other. The hall necessary to provide passage from one section to the other is reduced to the minimum so that no valuable space is

lost. This division allows the utmost quiet and privacy to the sleeping quarters, almost as much as in a two story house.

In the long living room, ample wall spaces make the arrangement of furniture, even of large pieces, a simple matter. French doors which open onto the small balcony, and narrow, small paned windows above the bookcases are equally decorative. These bookshelves on either side of the fireplace add to the beauty of the room, as does the wide opening to the dining room which affords a delightful vista across the little paved terrace.

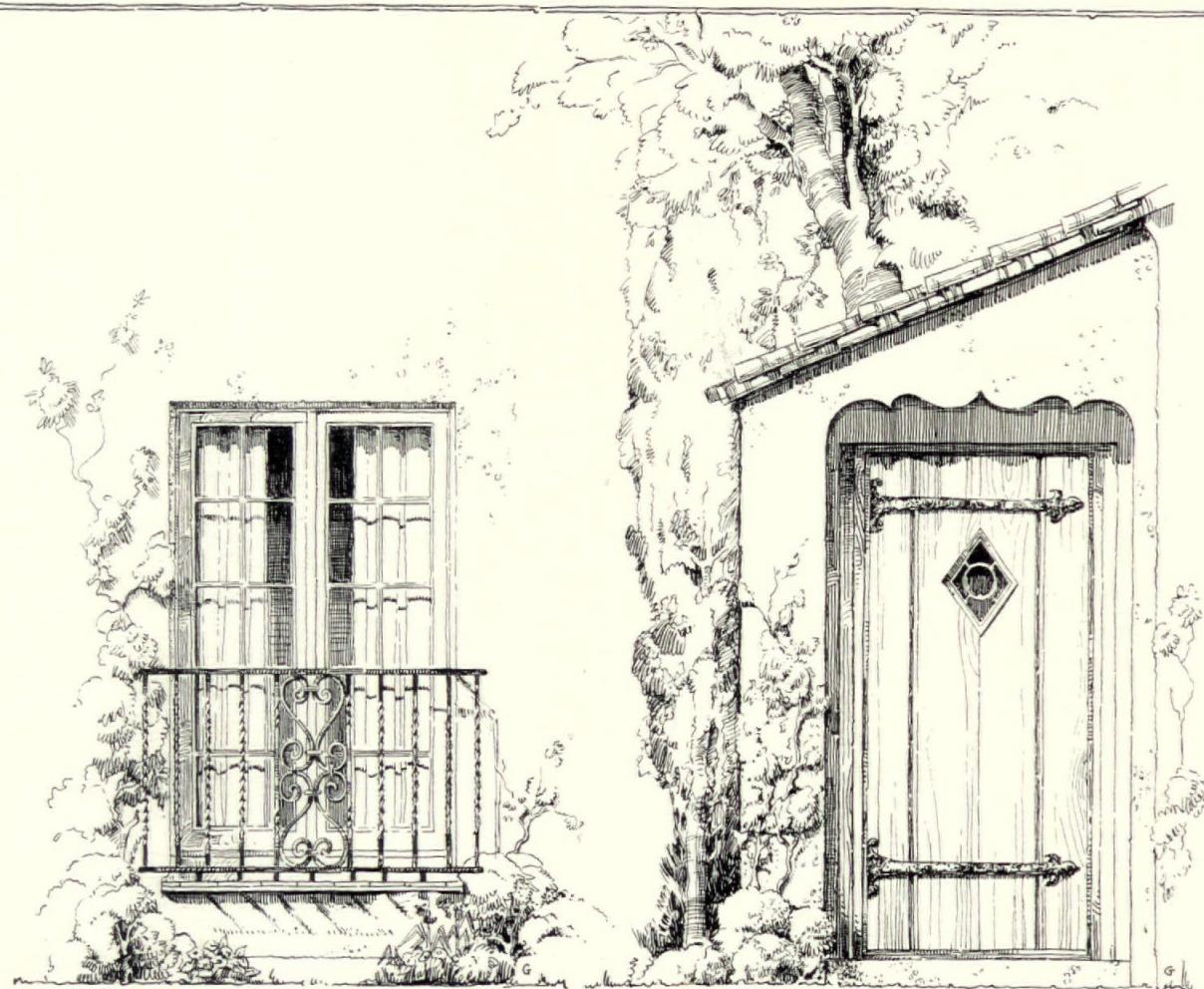
This terrace, with its low flight of flagstone steps tends to tie house and garden together, while the sweep of the wall at one side adds an interesting feature to the exterior.

Construction: Brick walls with stucco facing, tile roof, casement windows.

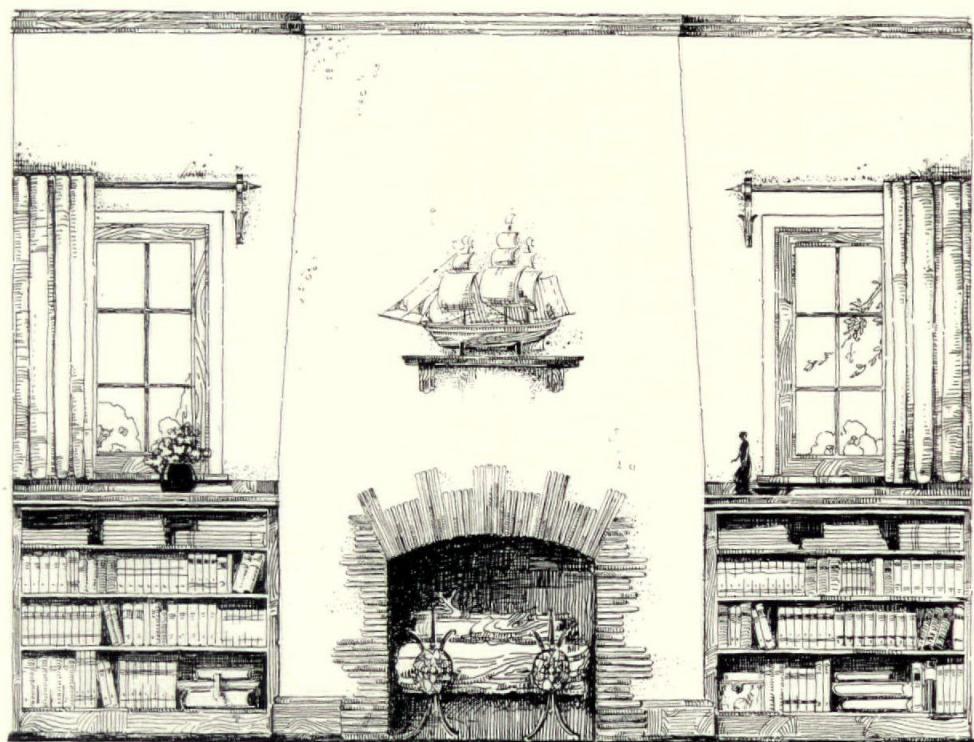
Lot size: Approximately fifty feet.

Designed to face west or south. Reversed plans may be secured for other exposures.

For price of plans and statement of service, turn to page 34.



"THE BEAUTIFUL RESTS ON THE FOUNDATIONS
OF THE NECESSARY"



GERTH



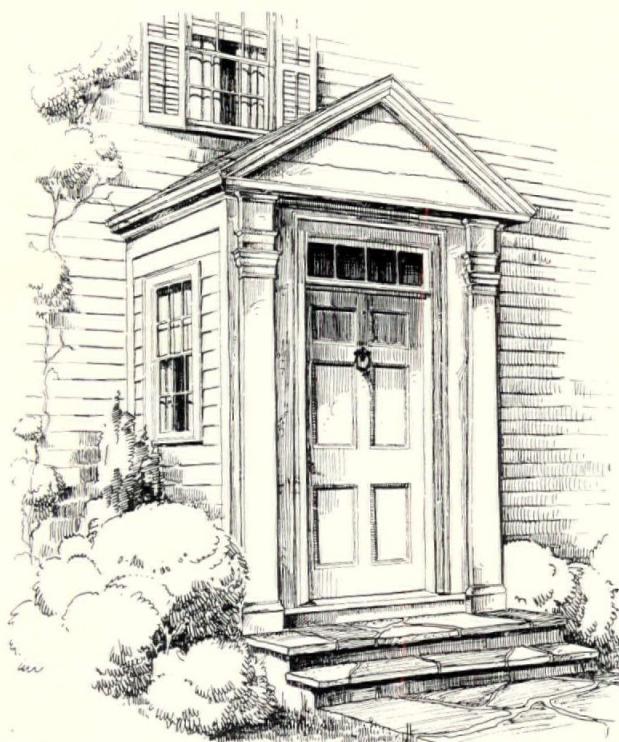
DESIGN NO. 6-G-3

THE CHARM OF THE NEW ENGLAND COLONIAL

Here Is Grace And Repose Found Only In Small Houses Of Fine Proportions And Simplicity Of Detail

A PERSON studying house plans is not generally carried away by mere adjectives—delightful, graceful, charming, no matter how true they may be. To him, or her as the case may be, a house must work. It must have a plan that can be lived with, an exterior that will keep the cost of building low.

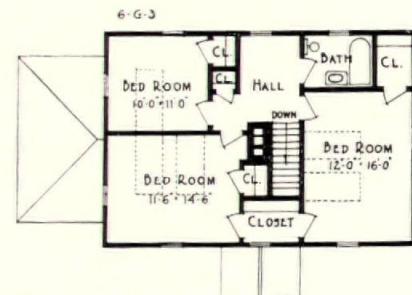
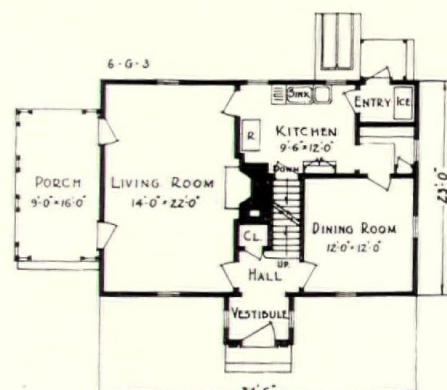
He wants his house to be fine appearing. Here is a design, 6-G-3, that has these qualities. Study the plan carefully. See what it offers. There is a coat closet where it should be, near the front door. The stairway is enclosed, and inexpensive to build. The kitchen wing is convenient.

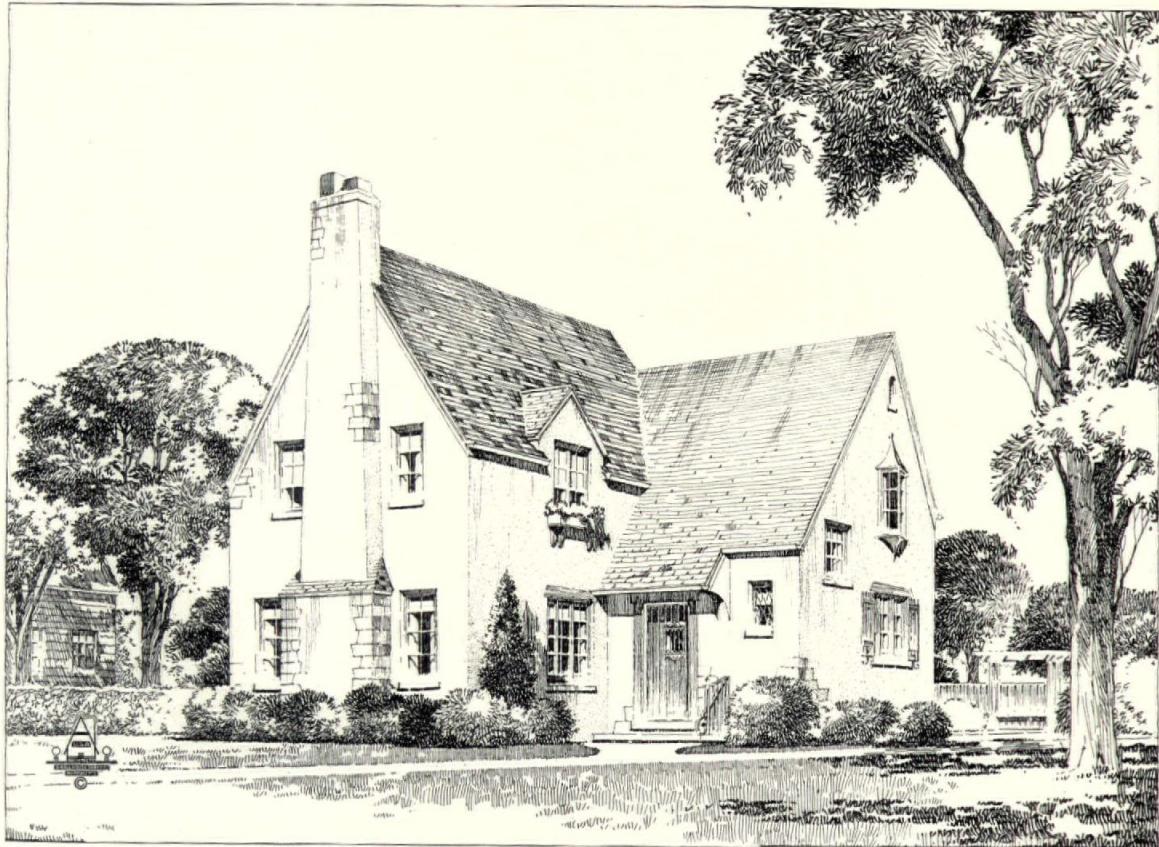


THE living room is long and broad with many windows. The fireplace is recessed and does not occupy floor space.

As for the exterior, it has the beauty of proportion and the grace that comes from skill. No amount of fanciful and extravagant building has ever displaced Colonial architecture from its position of leadership in our home design. This is an extraordinarily fine example of it.

For price of plans and statement of service, turn to page 34.





DESIGN NO. 6-K-22

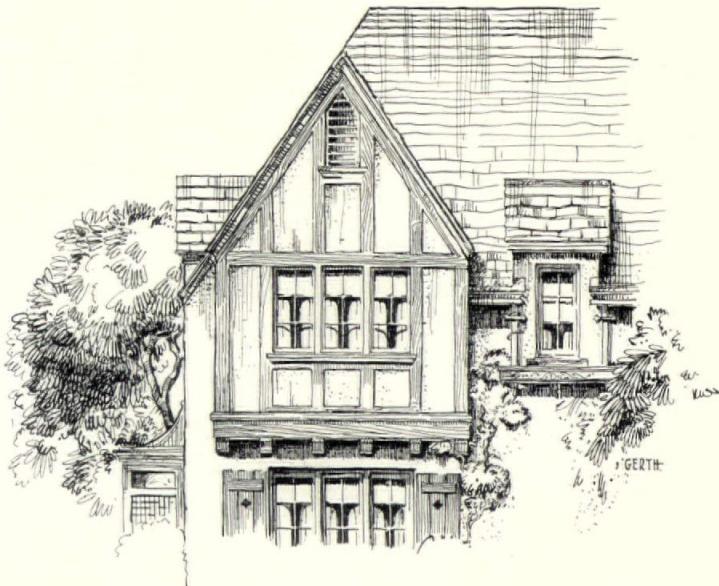
A HOUSE OF MANY SURPRISES

*With An Odd Dormer, Interesting Gable, or
Unexpected Roof Line At Almost Every Turn*

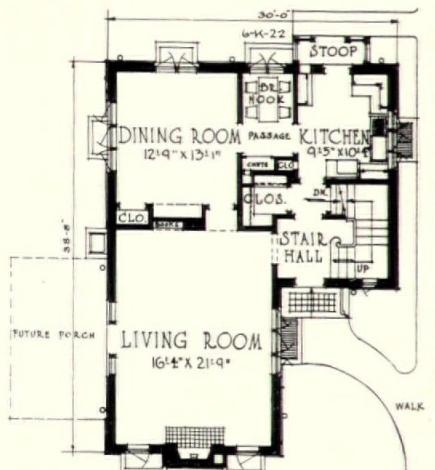
DESIGN 6-K-22 is another example of the beauty and charm that can be worked into the English style home. The shape of the plan permits an exterior of exceptional interest and variety, from the lines of the roof, broken by dormers to the gable ends, enhanced by well designed windows. At the side half timber has been used effectively, while flower boxes beneath the windows in the second

story beautify the house still further.

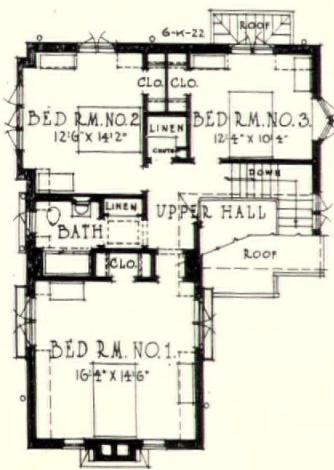
The construction is of masonry throughout, with consequently deep reveals at the windows. Precast cement blocks at the corners and on the chimney add a pleasing touch of informality. At one side of the entrance is a decorative wrought iron balustrade. The door itself is of heavy matched wood planks broken by a grille of wrought iron.

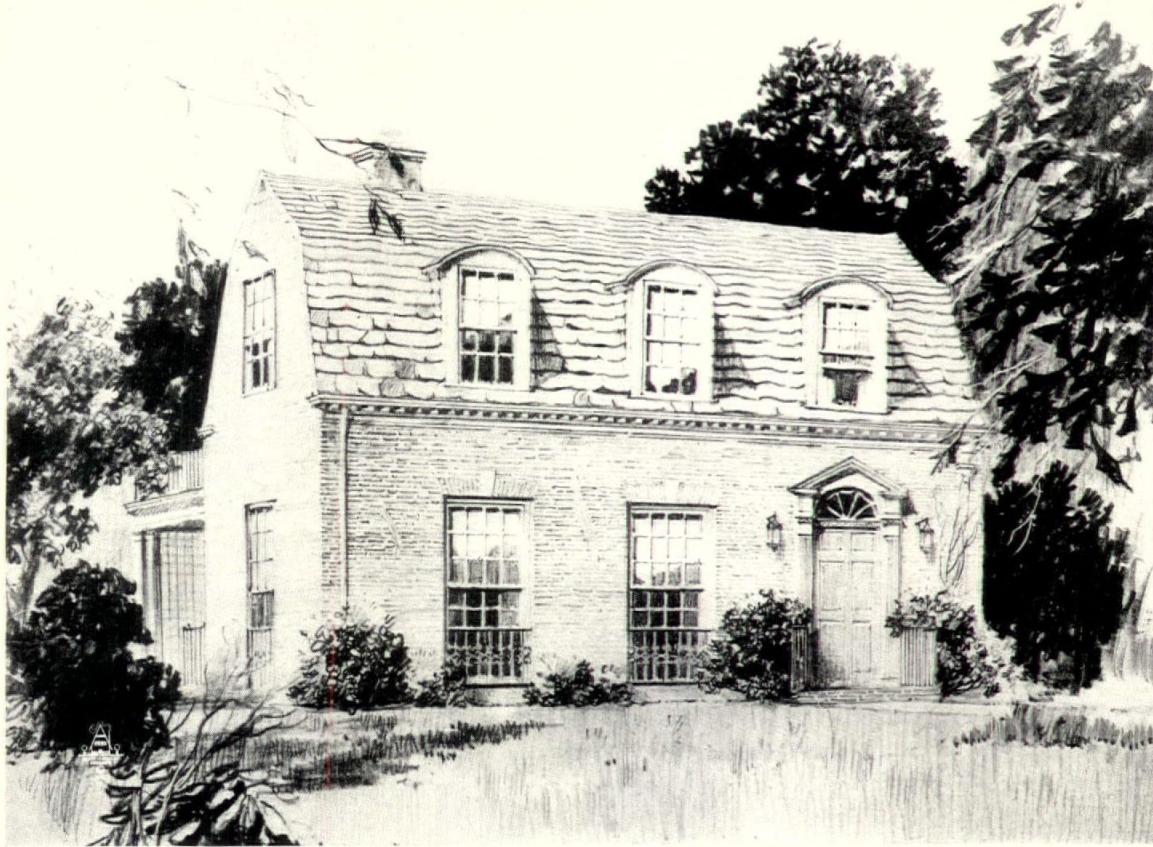


For price of plans and statement of service, turn to page 34.



THE illustration at the left shows the rear portion of the side elevation. It includes the dining room windows and those of the bedroom above, as well as the little dormer which lights the bathroom. It also shows the manner in which the stoop outside the kitchen door is handled, with the sloping roof and the trellis.





DESIGN NO. 6-F-10

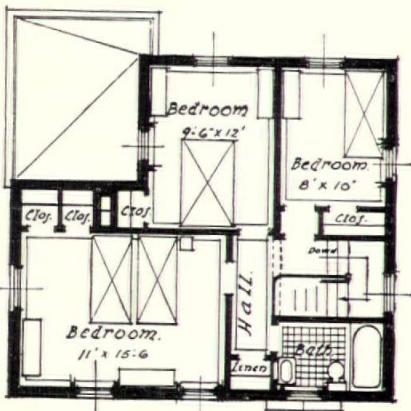
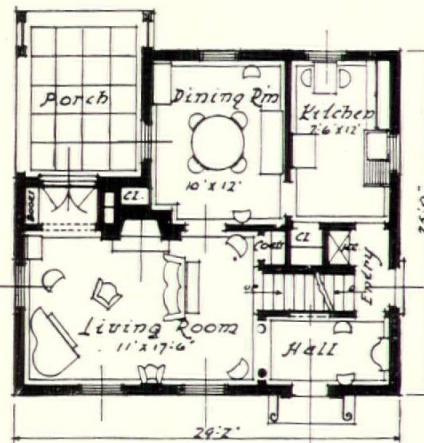
SIX ROOM ENGLISH GEORGIAN HOUSE

Formality Unusual In So Small A House--Yet Nevertheless Appropriate And Attractive

THE house presented here, design 6-F-10, has been developed in the English Georgian manner, with a formality quite out of the ordinary in a house of this size. The long windows, with their wrought iron railings in front are extremely pleasing in effect, as is the beautifully proportioned entrance with its handsome lanterns and graceful iron railing at either side. The gambrel roof, broken with its three slightly arched dormers, is an attractive feature, and the house as a whole is strikingly effective.

Because of the rather rich style of the period, the first floor plan is designed with a formality usually found only in homes a great deal larger. The door opens directly into a small reception hall. Immediately opposite, a narrow arched opening reaching to the ceiling affords a view of a portion of the stairway and the railing with its graceful, slender balusters.

The long windows which add so to the appearance of the house on the exterior, also add greatly to the beauty of the living room. Although double hung, they extend to within six inches of the floor in the true Georgian manner. The fireplace is of simple design, somewhat on the order of our Colonial fireplaces, and quite



in keeping with the formality of the room. French doors open onto the rear porch, and at one side of them are built-in bookshelves.

Windows on two sides of the kitchen give light and cross ventilation. The sink is placed beneath one of them in the location women find so desirable. There is space at the end of the room beneath the second window and overlooking the yard for a small table and chairs to be utilized as a breakfast nook. The cupboards included are ample, but a closet at one end of the kitchen adds welcome storage space. The refrigerator is placed just a few steps away in the side entry.

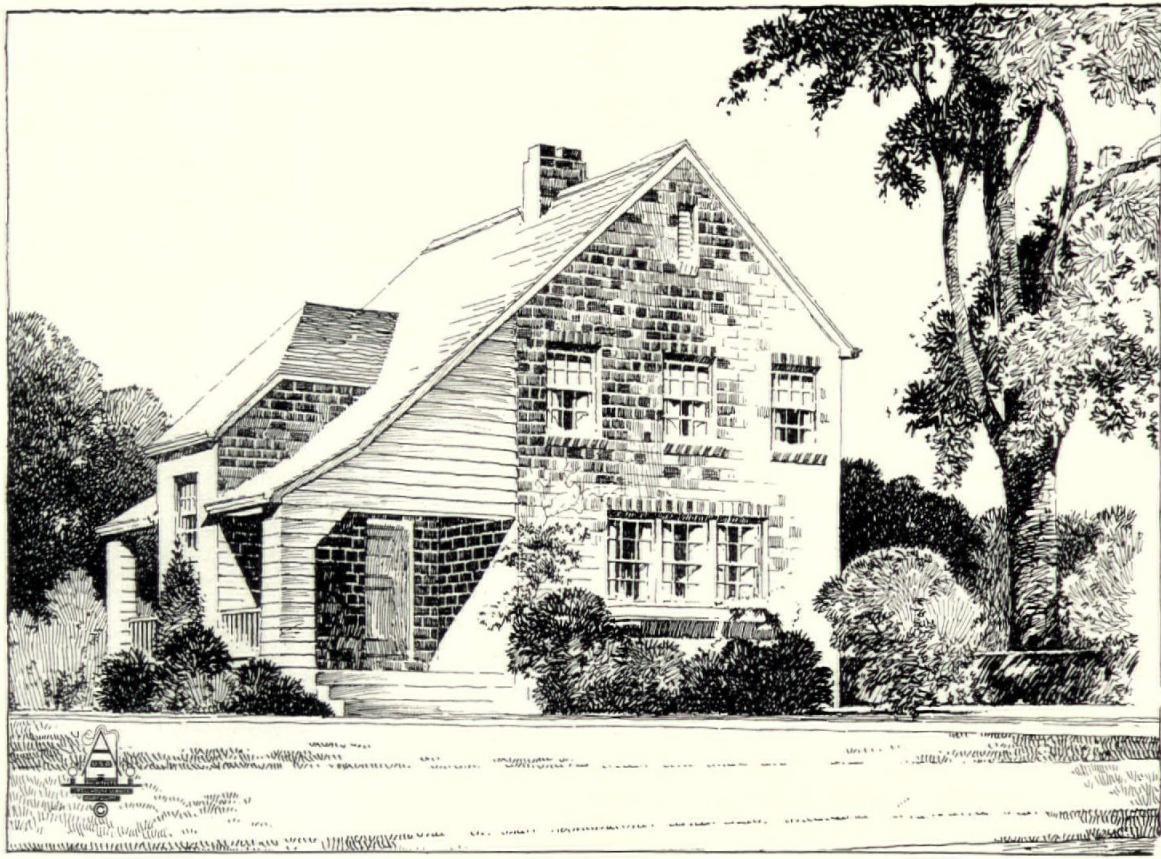
Ascending the stairs, which open directly from the living room, we find three bedrooms, all with windows on two sides; one a room large enough for twin beds and possessing two closets. There is also a linen closet conveniently located at the end of the hall.

Construction: Brick veneer on frame, shingle roof, double hung windows.

Lot size: Approximately forty feet.

Designed to face south or east. Reverse plans may be secured for other facings.

For price of plans and statement of service, turn to page 34.



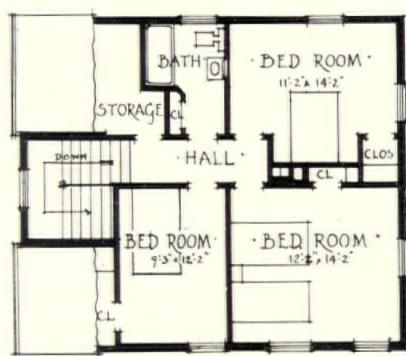
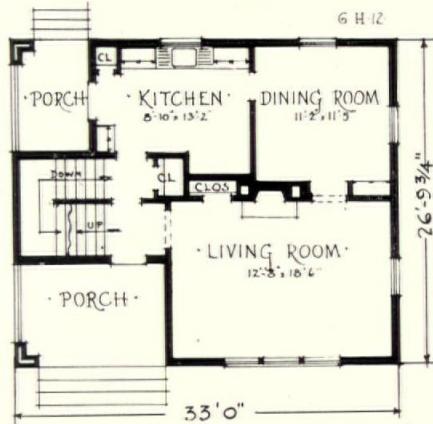
DESIGN NO. 6-H-12

WITH A CERTAIN ENGLISH SPIRIT

*In The Sweep Of The Roof, The Timber Work About
The Porch, And The Masonry Construction*

LET him who will cast aspersions at the porch from an artistic standpoint, there are still those who have a soft place in their hearts for it from a strictly utilitarian point of view. Here in design 6-H-12 we have two delightful porches, a front porch, which, if screened or glazed, offers grandstand facilities to those interested in viewing "the passing show;" a rear porch on which to eat, to sit, to play, from which to survey proudly one's embryonic "farm." Here, of course, the porches have been made an integral part of the house, they are not "stuck on." Too, the long line of the roof at the side, broken by the gable which encloses the stairs, gives a unique effect; while the timber construction of the porches combines pleasingly with the tile of which the house is built.

This is the same hollow tile which is used in other houses of this series. It has a beautiful texture face, and comes in several different ranges of color, which affords an attractive wall surface. It is an economical material, as it requires no other facing; it is a comfort giving material in that it conserves the heat in the winter, keeps the house cool in the summer.



The hall in this plan serves many useful purposes, giving access to the living room on the right, to the stairs on the left. Midway its length is a door, behind which it becomes even more serviceable, with a coat closet at the right and the cellar stairway at the left. It also offers direct communication from the kitchen to the front door, a blessing to the housewife with canvassers multiplying daily.

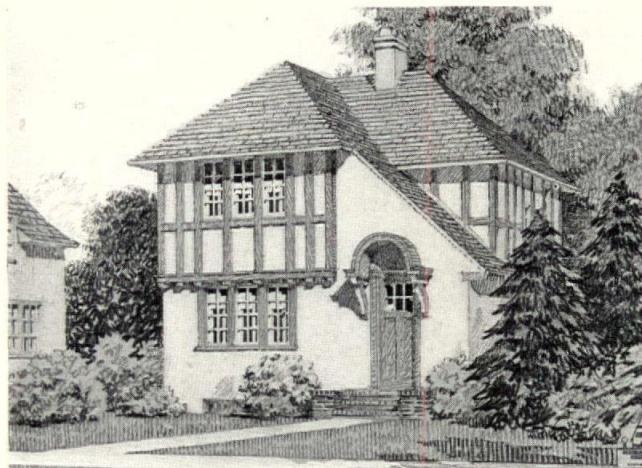
There is a wide arched entrance from hall to living room, and another arched opening to the dining room is an attractive feature of both rooms. The living room is large and inviting, with a group of three windows at the front and still another window at the side promising light and air in plenty. The fireplace has been located in the center of the house so that a single chimney serves for this as well as for the heater and kitchen range, a very appreciable economy.

Construction: Surfaced hollow tile, shingle roof.

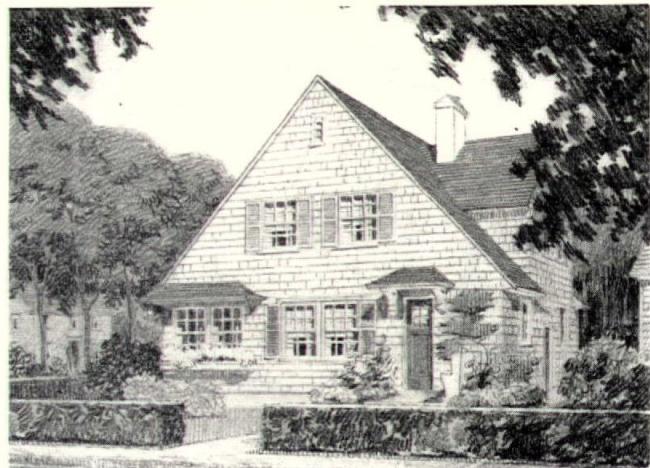
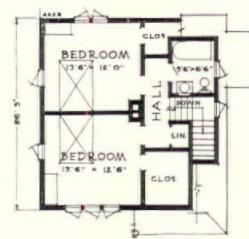
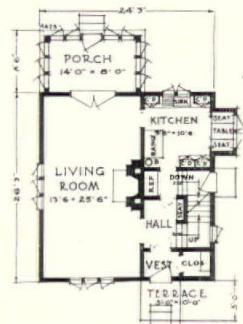
Lot size: Approximately forty-five feet.

Facing: Designed to face south or east. Reversed prints may be secured for other exposures.

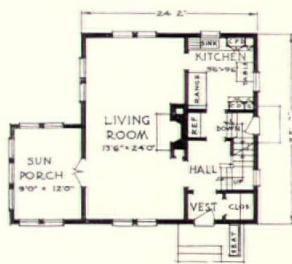
For price of plans and statement of service turn to page 34.



DESIGN NO. 4-A-23

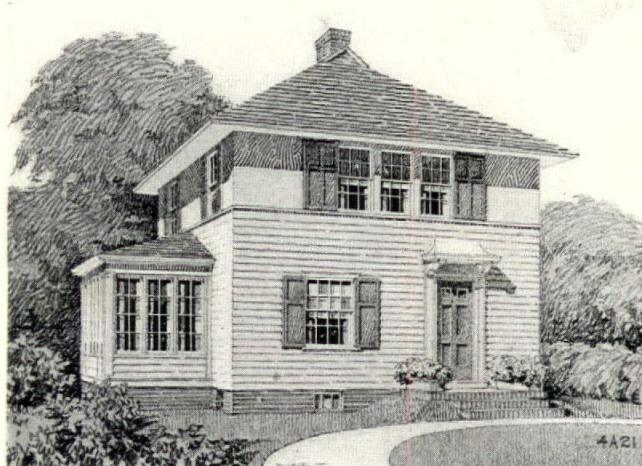


DESIGN NO. 4-A-22

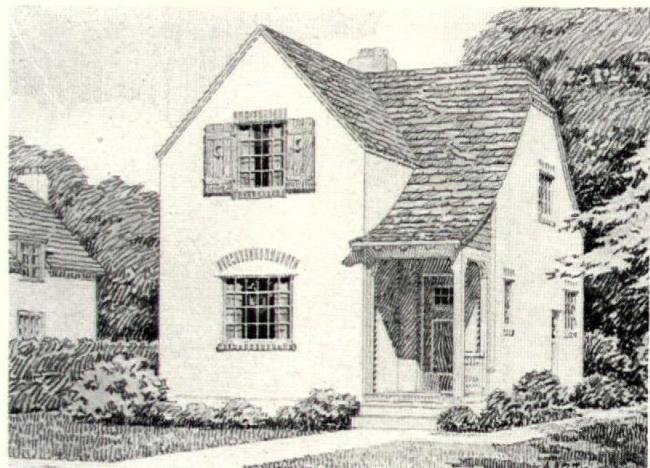


TWO STORY HOUSES WITHOUT DINING ROOMS

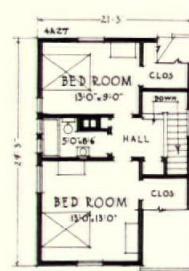
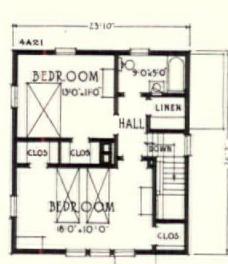
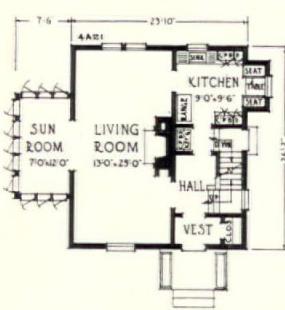
*Larger Illustrations And Detailed Descriptions Will Be Sent On Request.
For Price Of Plans, Turn To Page 34.*

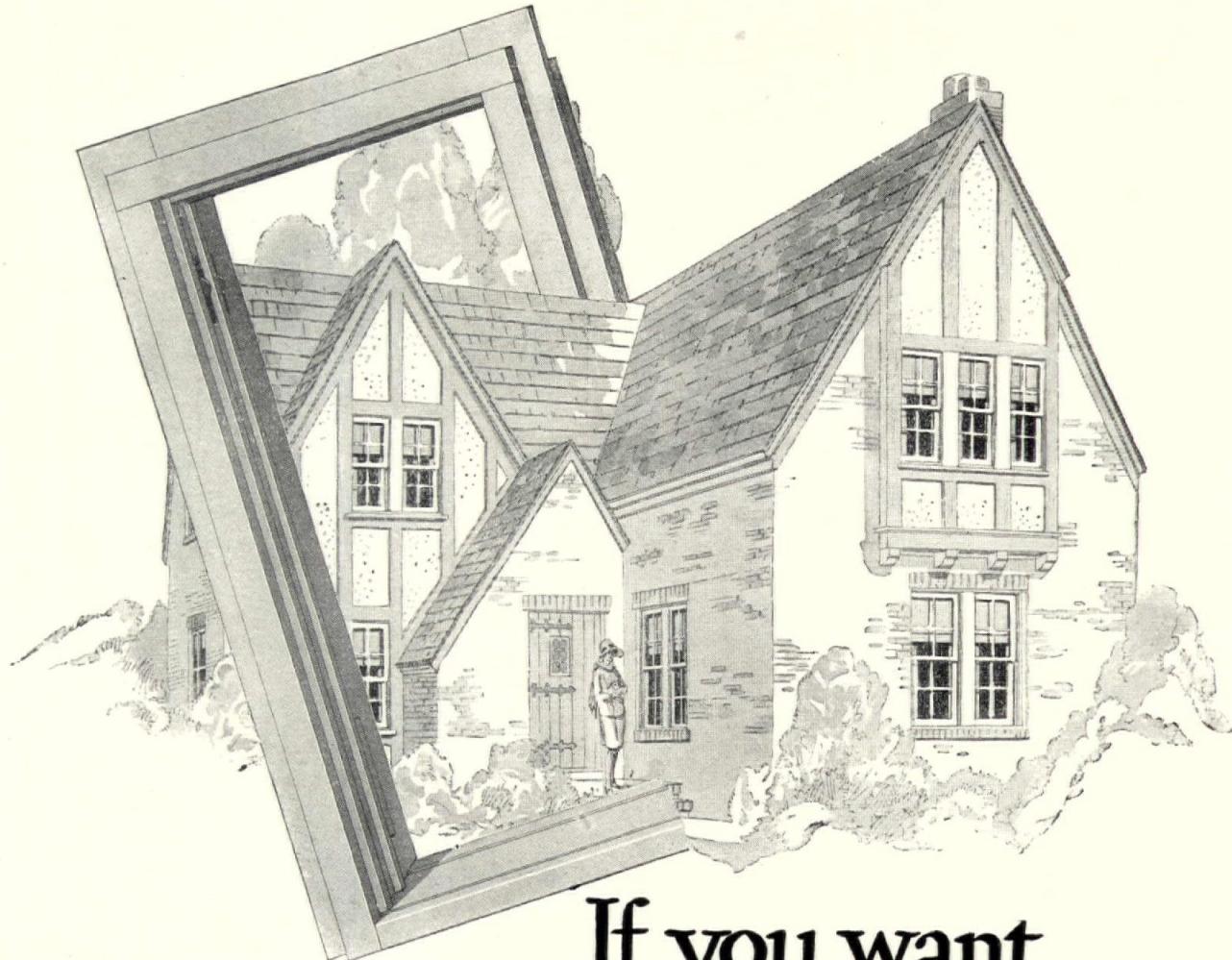


DESIGN NO. 4-A-21



DESIGN NO. 4-A-27





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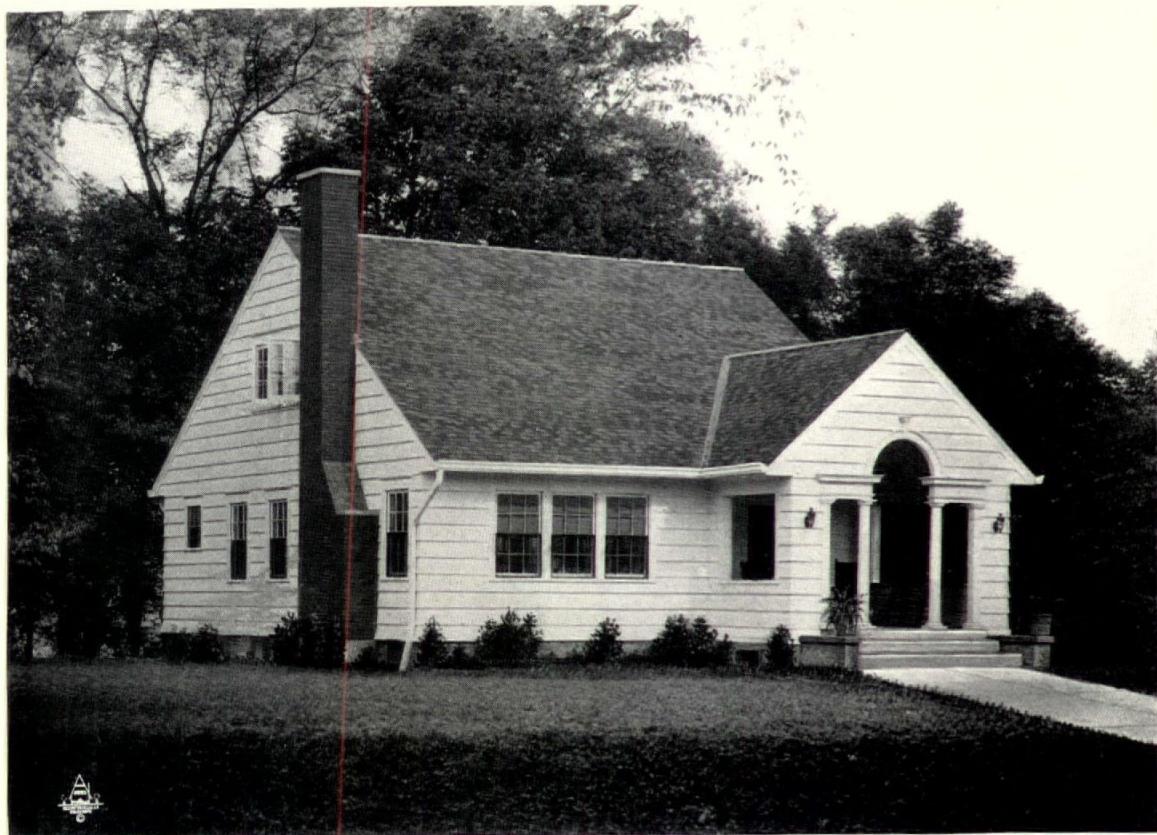
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- 5 Dependable because guaranteed by a reliable manufacturer.
- 6 The Andersen Trade Mark is on every frame.



HOUSE BUILT FROM DESIGN 5-A-50

WHAT IS WRONG WITH ONE OF THESE HOUSES?

*Certain Things About It Are Not Architecturally Desirable.
Can You Tell What They Are?*

A MISS is as good as a mile—the phrase might well have been coined in regard to the design and construction of houses, small houses in particular. Here the scale is such that every detail is in evidence, every single window and door of immediate interest. In the small house the general excellence of mass and form cannot compensate for the unhappy choice of certain ornamentation, the clumsy handling of a single opening, as is possible in buildings on a huge scale.

In the small house each detail is of consequence, faithful execution of the architect's design all-important. Can anyone look at these two houses and doubt it? The plans are identical, the houses built from the same working drawings, yet the difference in appearance is marked. Some of the differences are apparent even to the uninitiated. The trained eye sees items not so immediately outstanding perhaps but which are equally significant

in the general effect of the design.

Dormer. In considering the difference between the two houses, the dormer is perhaps the first thing to attract the attention. Identical in outline with the projecting entrance, it appears to be a somewhat smaller counterpart of the latter, distracting attention from the entrance, which was designed to be the center of interest. It gives the house a restless effect as compared to the quality of repose so pleasurable

in the house without this feature. The plans show a dormer similar to this on the rear of the house, but in that location there is no gabled entrance to divide the attention. The effect there is very different.

Entrance. The second difference immediately noticeable is the manner of handling the entrance porch. The Palladian motif—the narrow archway flanked by tall, narrow openings—the slender piers at either corner and the large, rectangular openings at each side, all contrive to give the porch a lightness and delicacy in keeping with the scale of the house. Enclosed, with the openings glazed, it becomes heavy and box-like.

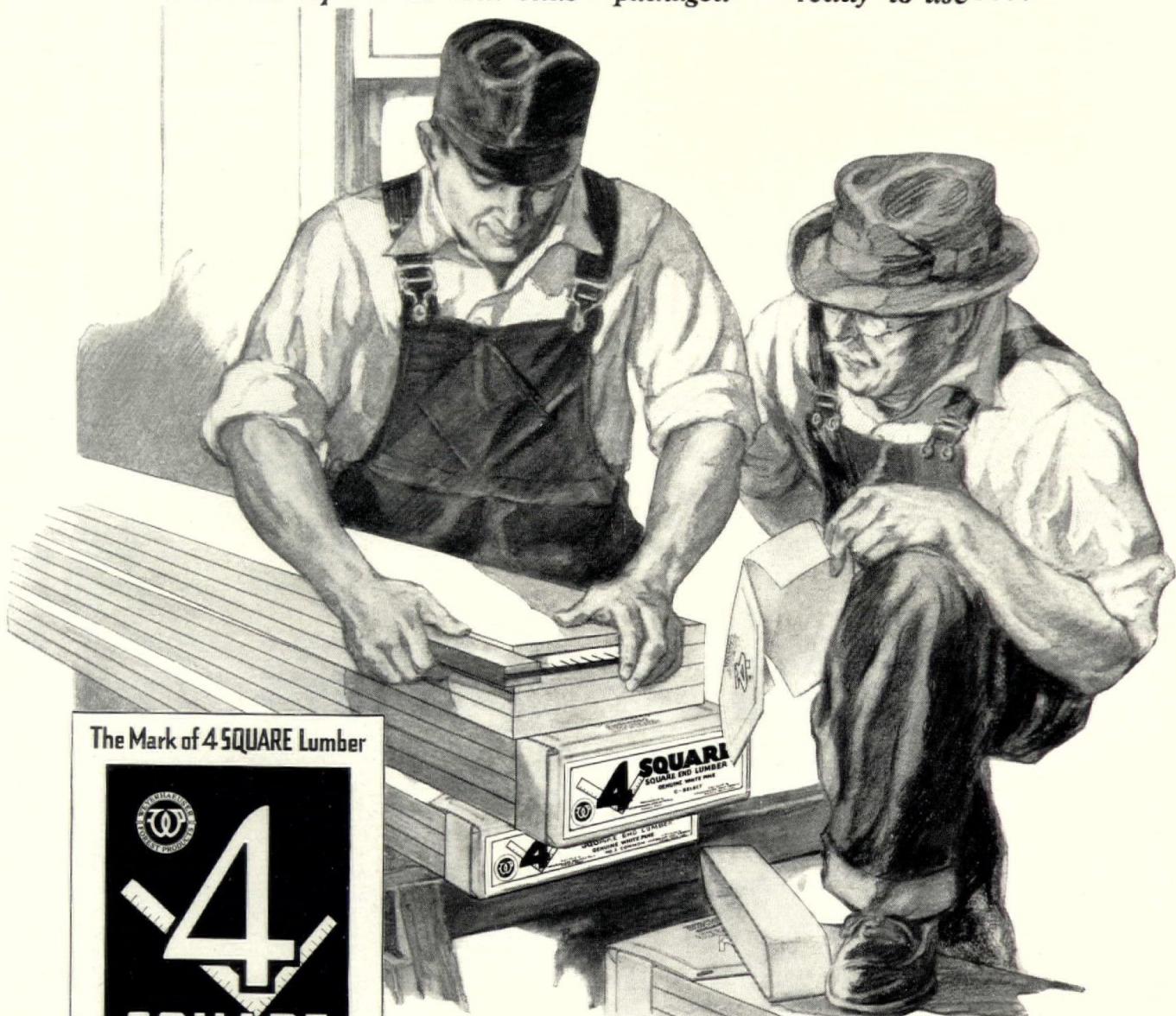
Foundation. The difference in foundation heights is quite apparent. The one house shows four steps to the level of the porch, the other three. The difference may seem slight, yet while one house nestles close to the ground, the second rises

(Continued on Page 36)

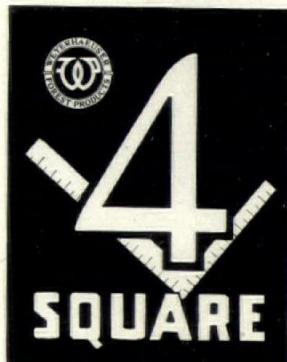


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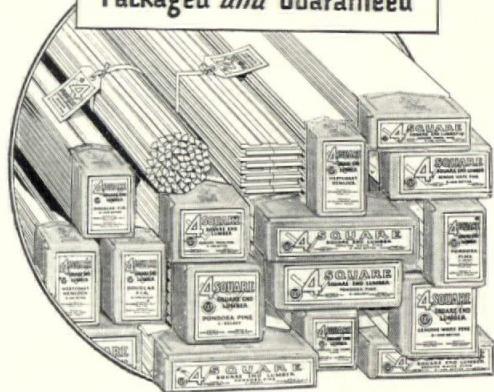
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THIS announcement of a new kind of lumber has a two-fold significance.

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QUESTIONS HOME BUILDERS ASK

Answered By The Technical Department Of The Small Home

EDITOR'S NOTE: Questions regarding all phases of home building such as planning, financing, materials, construction, or repairing, will be answered free of charge, through these columns or by letter.

QUESTION: *I have been interested in electric water heating. Please advise how it operates and about costs.*

THIS type of water heater is operated through the installation of electric heating elements about the water storage tank. Power companies usually grant special

low rates for service of this type, which bring it within economical range. Such heaters are controlled thermostatically, and thus maintain a constant supply of hot water at predetermined temperatures. For most economical operation an auxiliary tank is connected to the house heater by means of an ordinary coil in the fire pot, thus reducing power consumption when the house heater is operated. Costs of installation and figures on power consumption can be secured from your deal-

er. It is an excellent device.

QUESTION: *Our house needs a new finish. We wonder about putting shingles on it or would you recommend pressed steel in the form of brick or siding? If of shingles, what kind?*

WE advise you strongly to use the shingles. Use strictly clear edge grain quality of red cedar or cypress, dipped full length and nail with zinc coated or copper nails.

QUESTION: *I have observed in this column a statement about chimneys and flue linings. I must confess that I do not know what flue linings are. Tell also how much slant may be given the flue.*

FLUE linings are hard burned clay units, hollow, coming in lengths of two feet. They may be round, oblong or square. They fit inside the flue, forming a solid pipe surrounded by brick. As to the slant of the chimney, let it be as little as possible. For the furnace flue there should be no slant. For others perhaps a maximum of the width of the flue in a story height.

QUESTION: *Please tell me what causes white spots to appear on brick walls and how it can be removed.*

THIS is efflorescence caused by salts being leached out of the brick and mortar by water running through the wall. Find where leaks occur. Efflorescence may be removed with wire brushes and, if necessary, a mild solution of hydrochloric acid.

QUESTION: *We bought a new bungalow. It was built only two months ago. Where can we find an expert to examine the building and tell whether it is all right or not?*

GET an architect to examine the house. It would have been well to have had this done before you purchased.

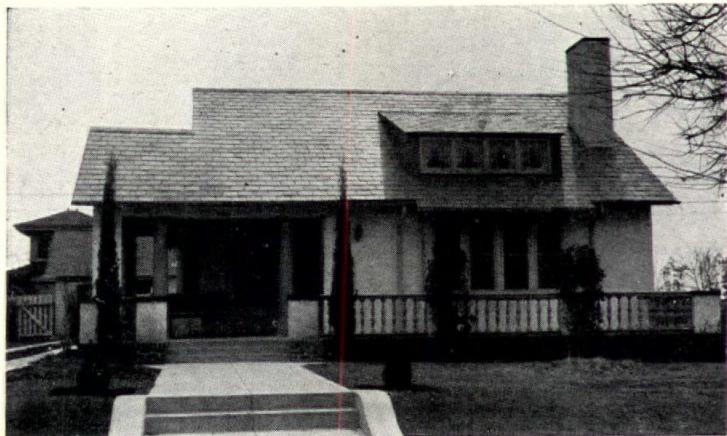
QUESTION: *My cellar floor is dusty, probably due to cement dust. Will appreciate your opinion of applying pure cement, brushed on.*

THE cement brushed on your floors will not remedy your trouble. Use some of the prepared floor hardeners, which will solve your problem at very little cost. Any architect will give you the trade names of satisfactory floor hardeners.

QUESTION: *What makes the house sweat and ice form between the windows and storm windows. Water runs off the windows all the time. Doors get so we cannot shut them. We just had a concrete block foundation wall put under the house and a central heating plant added. The house was nice and warm before that was done.*

THERE is too much moisture in your house. This may be due to the new masonry, but we doubt it. If the trouble is here it is temporary. Open your storm sash and the inner windows a little at the top to get rid of excessive humidity. The

Why Not Have a Real Roof?



Genuine Natural Slate In Plain Blue-Grey or Variegated Vermont Colors

WILL give your home everlasting distinction. There is no artificial coloring to fade out—no composition to disintegrate—only pure, solid rock direct from the depths of the earth, the best kind of material to resist constant weather attacks without expense of upkeep.

You Are Taking No Risk With Slate

Everybody knows its merits—the roof that has endured for centuries. Its very sturdy appearance gives an air of good sound construction to your entire home and increases its value!

Slate Cannot Be Imitated

There is a keen sense of beauty in the very realization that slate is a natural product—no manufactured process can produce that spirit of Nature which seems to become part of surrounding landscape and foliage.

Slate Is Not Expensive

It is used as commonly on the small bungalow as on palatial homes—simply because the wise builder knows a few years will prove it to be the lowest priced roof obtainable.

Caution

Remember, building is once a life-time affair—a mistake cannot be easily rectified. Better consult your local roofer for a price on slate before selecting your roofing material. It may save you considerable disappointment. Also send for our descriptive pamphlet "XX."

VENDOR SLATE COMPANY
Easton, Pennsylvania

moist air is highly desirable.

QUESTION: A reputable subdivider offers to loan me 85 per cent of the cost of the house which he will erect, taking as first payment the value of the lot which will represent 15 per cent of the whole cost; payments to be 1 per cent per month, to include principal, interest, taxes and general assessments over a period of 15 years. Would you advise this as a reasonable plan?

ON the face of it this seems reasonable. The fact that the subdivider is reputable is of first importance. Even so, it would be wise for you to employ an attorney so as to make sure you do not obligate yourself unwisely. You understand, of course, that there are some financing charges that will be added to the actual cost of the house to take care of the discounts on the second mortgage. These charges you will not see unless you investigate. Be sure you have all the facts before you go ahead.

QUESTION: What causes cracks to appear in posts and beams in the basement?

EXCESSIVE drying of the timbers. Ordinary cracks of this type are not serious. If there is any doubt in your mind about posts and beams in the basement have them inspected by a competent contractor.

QUESTION: Are weather strips on windows supposed to keep windows from frosting? Would steam or hot water heat keep windows more free from frost than warm air?

WEATHER strips have no appreciable effect one way or the other on frosting as this is caused by warm moist air coming in contact with cold glass which condenses the moisture out of the air. To a certain extent this answers the second part of your question. The amount of frosting will depend upon the amount of water that is evaporated into the air no matter what kind of heating plant is being used. It is easier to humidify the air with a warm air plant. Some humidification is desirable.

QUESTION: What causes the rain to come through under window sills?

ONLY an investigation would bring out the facts. If the window frame is properly put together and securely flashed to the construction of the wall there should be no leakage. Have a competent builder inspect the windows and apply the necessary correction.

QUESTION: We have an old house which we have thought of remodeling. How shall we go about it? Can we get standard plans that can be used with our house?

THE extent to which a house should be remodeled invariably depends upon the condition of the house and the individual desires of the owner. Under these circumstances the requirements are always of such a special nature that stock plans

cannot be made for them. The owner thinking of remodeling wisely employs an architect to make a preliminary survey and necessary working drawings and specifications.

QUESTION: Our house faces north. During severe storms wind and rain blow in around the windows. How can we eliminate this trouble?

INSTALL metal weather strips.

QUESTION: We are having trouble with paint peeling from our house. Will it do any good to burn it all off and repaint? It seems that no paint has been absorbed. This has occurred several times.

PROBABLY the paint was satisfactory, the method of application inexpert. It may

be the priming coats were not properly thinned with oil and well brushed in. Possibly the wood was damp. A good painter using standard high grade paints should be able to solve your difficulty. Let him decide how much paint should be removed. Make him responsible for your complete satisfaction.

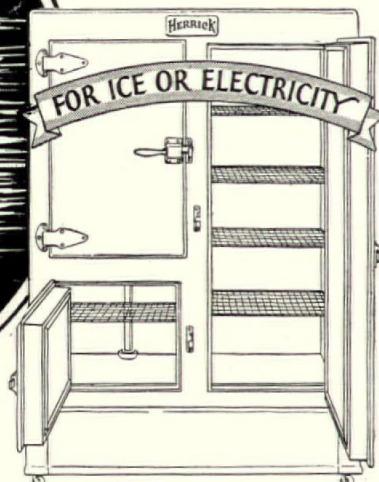
QUESTION: I have a cistern which leaks from the outside. It is of brick and has a good coat of cement on the brick. Repairs have been made but it continues to leak. How would you make repairs? Is the water dangerous?

DRAIN the cistern, wash down and clean the walls, remove all loose plaster and

(Continued on Page 27)



New beauty and old-time quality combine in the 1928 HERRICK



Since Mother was a girl - the name HERRICK has stood for the best in refrigerator construction

THE painstaking honesty of construction that has kept many HERRICK Refrigerators in service since Mother was a girl, is still the most vital feature of the HERRICK for 1928.

Because it combines both the smart appearance of the new and the masterful craftsmanship of the old, more good housekeepers are daily turning to this "Aristocrat of Refrigerators."

HERRICK Triplex Insulation

Outside, the solid oak cabinet is a non-conductor of heat. Inside, the linings of spruce, plate glass, or porcelain on spruce are also non-conductors of heat.

In between, is heavily packed MINERAL WOOL, rated by U. S. tests one of the world's best insulators. This results in a constant correct temperature and extra efficiency from ice or current.

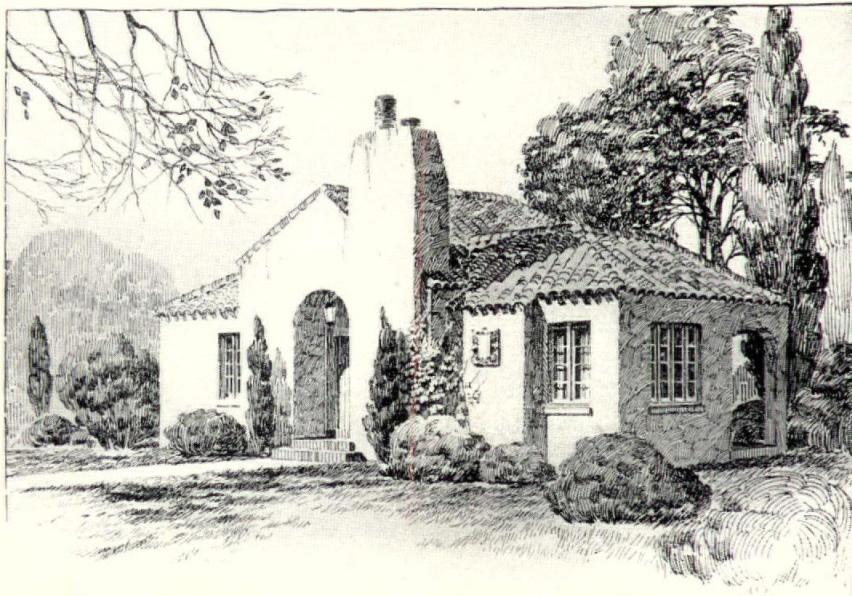
The air inside the HERRICK circulates freely, preventing exchange of food flavors and eliminating odors through the sanitary drainage system. This gives you as healthful and economical a refrigerator as money can buy.

Free Recipes and Booklet

Write for "HERRICK Refrigerator Recipes," a booklet that tells how to make delicious chilled dishes. Also booklet describing HERRICK models for ice or electricity, Outside Icing models, and Water Cooler models. Address The HERRICK Refrigerator Co., 1106 River St., Waterloo, Iowa.

HERRICK

THE ARISTOCRAT OF REFRIGERATORS



DESIGN NO. 5-B-20

THE BUNGALOW IN SPANISH

*Informal Massing Of Exterior Belies Directness
And Order Of Plan*

THIS design, 5-B-20, has something of the old world character that has become so much desired in recent years. The form and mass are borrowed from the architecture of the Mediterranean. The plan is strictly American.

Five excellent rooms, well lighted, of good size, provide the ordinary accommodations of the plan. In addition there is a breakfast nook and a porch opening from the living room and dining room.

The basement, as worked out by the designers, extends only under the rear of the house beneath the bedroom, dining room and kitchen. Of course, it



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PHILADELPHIA, PA.

could be extended if anyone desired.

The living quarters of the house are separated from the bedroom and bath quarters by a hallway, thus conforming to good practise in the designing of bungalows.

The porch, opening as it does off both living room and dining room, affords a splendid opportunity for extensive use. It will serve as a very pleasant dining place in summer. Glazed in it may be used as a sunporch or as an additional living room in the winter.

The living room is beautifully lighted with a long stretch of windows at one end. There are built in bookcases and a recessed fireplace.

Here is a picturesque exterior and a splendidly worked out plan designed especially for a small family and including in its accommodations practically everything that is to be found in the modern small home.

Construction: Brick walls, stucco finish, tile roof, brick steps to the stoop. If desired the exterior walls may be of hollow tile, or if built of brick, the stucco finish may be omitted. There have been so many requests for this design in frame construction, finished in stucco of course, that an extra sheet has been added to the drawings indicating changes necessary to build it in frame.

For price of plans and statement of service, turn to page 34.

QUESTIONS HOME BUILDERS ASK

(Continued from Page 25)

rake out the mortar joints. Let dry and apply two coats of cement mortar with waterproofing compound. Work up to three-quarters of an inch in thickness. Do not refill the cistern until after it has proved water tight. If this correction is not sufficient, repairs must be made from the outside. As to the safety of the water, that can only be determined by making a chemical analysis.

QUESTION: What can be done with stucco when the pebbles fall off and wall begins to look patchy? Any information as to how it can be repaired will be appreciated.

KNOCK it all off and start anew. This time with the product of a manufacturer who will guarantee that you will not have any such results. There are thousands of poor stucco jobs put on by men who did not know their business, or of materials that were not made correctly. Now get good workmen and a guaranteed product of a reputable manufacturer. You will have a permanent wall finish.

QUESTION: The woodwork in the living portion of our house is ivory in two different colors. I want it all golden oak. Do I have to use an under coater or what?

THE golden oak of course can only be obtained by removing the enamel and staining the wood below. To get the proper golden oak finish it would have to be assumed that the wood is oak. When the job is done you probably will not like it. This particular finish of oak is not desirable for residences. If you wish to change the color of your woodwork, we recommend you have a new color varnish or enamel applied. If you wish stained woodwork use other stains than "golden oak."

QUESTION: The foundation of my house is built of cement blocks. After heavy rain water seeps through the joints and at base of foundation. Could you suggest anything to eliminate this trouble?

CLEAN down the walls of all loose dirt, mortar, etc. Patch up cracks and holes with portland cement mortar. Then apply two coats of approved damp proofing paint, of which there are any number of brands on the market. Plaster with one inch thick portland cement mortar. If this does not correct the difficulty you will have to open the wall from the outside, install footing drains and apply waterproofing to the outside. If only a small amount of water is coming through now the first method suggested will probably be entirely satisfactory.



NATCO TEX-TILE

Natco Tex-Tile, with its rich range of beautiful colors, is an ideal building material for the small home. Its texture face has all the charm and distinction of the finest face brick. The units are 8x5x12 inches, and lay up a self-insulated wall that is moisture proof, bars heat and cold, requires no furring, painting, varnish, or maintenance, is permanently beautiful and permanently satisfactory.

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home you've always
wanted may be
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*Is it Worth a Two Cent Stamp
and a Moment's Time to see?*

IN an attractive book, sent on request, are pictures and floor plans of eight charming, roomy small homes. These homes are designed by the Architects' Small House Service Bureau. Were you to have them drawn yourself, the cost would be out of all proportion. But they may be obtained through the Tex-Tile Small Home Plan Service at a very low cost.

By using these plans, and building with Natco Tex-Tile, you can—at a price you can easily afford—have a home that in comfort, design, attractiveness, and permanence will be a constant source of pride and satisfaction to you.

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Send me the free booklet, "Tex-Tile Home Plans."

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State _____

S. H. July '28.



TAILORED HANGINGS FOR WELL DRESSED WINDOWS

(Continued from Page 9)

four inch returns will need to be forty-eight inches long finished. Draperies are certainly a tax on one's arithmetic. If our valance is to be box plaited or "pinch plaited" we should allow just double the length of the valance, so for our forty-eight inch one we would need about one hundred inches to allow plenty for adjusting at the sides. A safe guide for the depth of the valance is to make it about one-sixth the length of the drapery. A six foot hanging would then take about a one foot valance. A little variation one way or the other makes for interest, but this gives us something to go by. The lining may be sewed in by machine, stitching the valance on the wrong side along the top and bottom edges and then turning it right side out. The ends can be turned in and finished later when it is all done.

The arrangement and planning of the

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plaits is the most particular part of curtain making. Before any sewing at all is done the plaits must be pinned in and the size of the valance adjusted. A four inch plait, the common size, means that we double back the cloth two inches. A three inch plait, which is better for light weight materials, means that a one and

one-half inch plait is sewed down. Very often the size of the plaits has to be changed when we come to fit the valance to the window, but this is simple.

Box plaits are very easy. For the pinch plaits (see the illustration) after sewing down the material about four inches from the top, grasp the front of the plait about three inches from the top and pinch it into three small plaits. It is quite simple once one gets the idea. The fullness must then be adjusted to the top of the valance, the idea being to keep the center fuller than the sides to give a rounded effect to the plait. The three small plaits should be sewed down by hand, attaching them at the back to the line of stitching that holds the plait. You see at once that a row of such plaits holds the fullness just where it is wanted. When each plait is nicely set and rounded the effect is beautiful.

After the making, the hanging of our draperies is of the greatest importance. No matter how nicely they may be made, if carelessly hung the effect is ruined. The flat rods on the market today can be used in many ways. Where there is a glass curtain with side draperies and valance to be hung, two rods instead of three can be made to do the work, if the glass curtains are not made to draw. By sewing hooks to the drapery instead of rings it may be hung over the rod used for the glass curtain.

I have found that perhaps the most satisfactory and certainly the most inexpensive way to mount a valance, or a drapery without a valance, on a flat rod is to sew to the back at the proper distance from the top every three or four inches pieces of tape or strips of the lining sateen, sewing them top and bottom leaving room enough for the rod to slip through easily. After setting the rod in the bracket, adjust the valance from the center, pulling it smooth and adjusting it at each end. The ends should then be tacked to the wood trim to hold them in place. The draperies should also be attached to the baseboard



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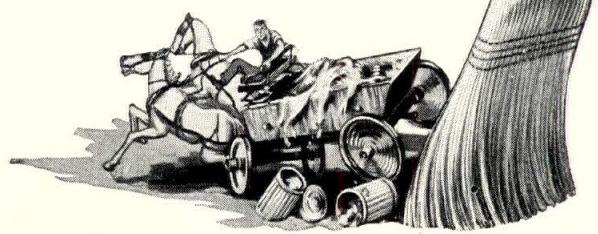
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to hold the line from the top straight. These are the touches that show one knows how draperies should hang.

A cornice board makes a nice finish for the top of a window, and is really very easy to make and mount. Molding enough for the front and two "returns" for each window is bought. These should be cut with a mitre at the ends fitted to the front piece. The cornice may be painted to match the draperies or like the wood-work. It may be hung to the woodwork from eyes in the cornice dropped into long hooks screwed to the wood trim, or a flat strip of iron may be screwed to the top of the wood trim and then to the cornice to hold it in place.

Not for the world would I intimate that there is no work involved in the proper making of curtains and draperies. However, this will be only a spur to the woman with a real pride in having her house conform to our growing standards of furnishing. No longer will she be satisfied with curtains that are just some "pieces of cloth with rings sewed to them." The knowledge, too, that by doing them she is putting very much of herself into her home, makes them of far greater value than if they were done outside.

THE POOL FOR A SMALL HOUSE GARDEN

(Continued from Page 11)

clean. Eight inches of water above the crown is best for production of blossoms. Full sunlight on the pool is very desirable. Hardy waterlilies are planted from April 15th to July.

The planting outside the pool, just along its margin, affords an additional list of plants not suitable to other locations where water features are lacking. In the illustration, the iris offers a happy waterside planting, both the Siberian and German varieties. The Early Dwarf Pumila Iris has been used and also the aquatic varieties of iris—Pseudacorus and Versicolor. Another plant, the Day Lily—Hemerocallis—is also at home at the water's edge. Lower plants creeping over the stone coping include Moneywort—Lysimachia mummularis, White and Rose Moss—Phlox subulata, and Sedum acre—Goldmoss.

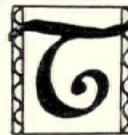
In the illustration of the fountain, the Boston Ivy has made a delightful showing as it creeps up over the wall. This attractive vine often winterkills in severe climates but if the roots receive some protection it will come back each year with its lovely tracery of finely colored leaves.

A subsequent article will deal with general maintenance, winter care, and methods used to keep the pool clear and clean.

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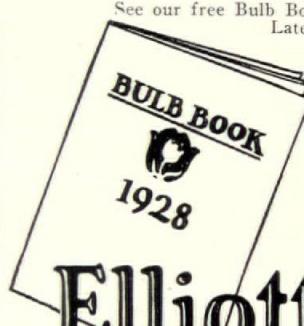
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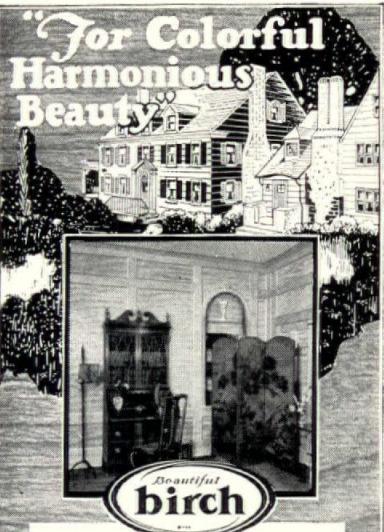
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PAINTED FINISHES FOR FLOORS

By MARIE HUSLER

GOOD looking floors are practically a necessity in the modern home. Their treatment supplies a foundation for the entire decorative scheme of a room. A well decorated floor emphasizes the beauty of rugs, draperies and other furnishings, while a homely one detracts immeasurably.

Attractive floors are no longer considered a luxury, since they are not necessarily expensive. Artistic merit counts for more than costliness, and every type of floor can be brought within the demands of fashion.

The decorated floor is by no means new, but is merely returning to fashion along with the charm and simplicity of the decoration of this era. The vogue for early American cottage decoration has brought back the wide board floors, which are so easily adapted to a painted surface with an informal finish, such as striping or spattering in color. A stencil border is appropriate with American Empire furniture, and there is the painted checkerboard design in black and cream, slightly formal in appearance, for the country house hallway.

In choosing a floor finish it is necessary to consider the size of a room, and adapt the design to its scale. A large figured pattern in a small room produces a crowded effect, while a tiny figure in a large room is completely lost and without interest. A plain painted floor with a conventional design running parallel with the wall will not decrease the apparent size of a room, but a striking pattern will make a small room seem still smaller. And a spacious room gains charm and distinction with the aid of an elaborate floor pattern.

A plain floor, without decoration, in some cases is desirable, but even then it can be attractively painted in a solid color suitable to the type of room. Greens, grays, and black, as well as brown (the once conventional floor shade) are widely used for the downstairs, with gayer colors such as yellow, blue or light green prevailing in the sun parlor or informal dining room. Delicate shades of coral, green, wistaria, pink and pale blue are lovely in bedrooms, and for the kitchen some color that does not easily show discoloration.

One of the most individual treatments for a painted floor is the stenciled border. There are a great many formal and informal patterns to select from, but the most popular of these is the Greek key design. However, any conventional pattern may be used, provided it is in harmony with the general design and decoration of the room. The dominating lines



Walls that Let You Laugh at Fire

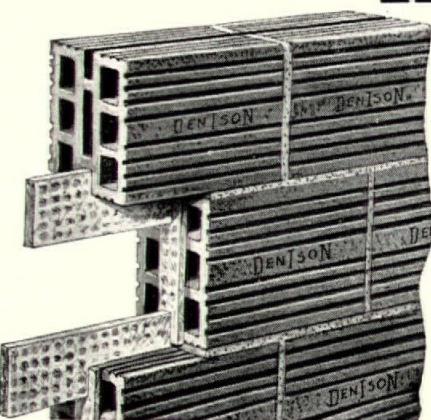
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of a stencil should be horizontal, but to this there are a few possible exceptions. For example, a bedroom might be decorated with a corner pattern of flowers, or something similar in line and equally attractive.

The size of the stencil must be in proportion to the size of the room to be decorated. It is generally placed from eight to eighteen inches from the wall, depending on the dimensions of the room and the width of the design. This type of decoration is very easy to work with, but care is needed in order to space correctly and match the design. The best way is to mark off the border with a faint chalk line, which may be easily erased and an error in spacing corrected. Where the design is a succession of figures the real difficulty comes in matching up at the end. A good plan is when five lengths from the end to measure the remaining space, and if the stencil does not come out evenly a gain on each of the five transfers must be made.

The stencil should be held with the left hand, or kept in place with thumb tacks or gelatin paste. In applying the paint the brush is held at right angles to the wall and tapped rather than brushed over the stencil, so that the paint will penetrate through the stencil holes to the floor. It is important to keep the back of the transfer clean of paint, so that the floor will not become smeared, or the edges of the design blurred. After each transfer the pattern should be wiped clean, using benzine whenever necessary.

An effective way to decorate wide board floors is by means of striping with a narrow line of a contrasting color along the joinings. The rugs used on this type of floor, as with any decorated floor, should be solid in color, in order not to clash with the general scheme.

In older houses, where the wide board floors are in poor condition the spatter finish is both effective and artistic. The floor first of all should be cleaned with warm water and ammonia, and bleached, if necessary, with a solution of oxalic crystals and water. After a crack filler has been used, or a paste wood filler if the wood is open grain, the floor receives three coats of paint. When the final coat is dry the first spatter color is applied by dipping an ordinary scrubbing brush in paint and scraping the bristles with a table knife, which forces the contrasting color to spatter. The remaining spatter colors are applied in the same way, without waiting for the first to dry. If the floor has been given a flat finish, either gloss or flat paints may be used for spattering, but where the ground coat is gloss the spatter colors must be flat. This treatment results in a soft finish which is appropriate for almost any room. The application of a final coat of varnish will protect the paint and make cleaning easier.



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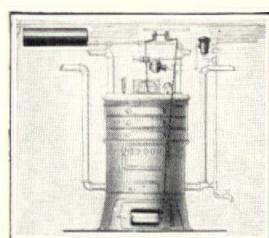
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VENTURES IN COLOR IN THE KITCHEN

(Continued from Page 12)

shelf with soft green. For the curtains use sheer voile in nasturtium yellow and trim with the shade of green used on the edge of the shelves and a very small amount of brick red. If the brick red seems too warm for the floor, use one of the warm brown tile patterns and have the woodwork and walls a deep ivory. Paint the bevelling of the cupboard panels orange. For curtains use very gay prints or chintz in orange, blue, violet and green, and push back to allow all the light possible.

To many women a kitchen where everything is out of sight is the acme of perfection. It is easy to keep clean and in order, but there is something to be said for the oldfashioned kitchen and the revival of the Colonial, for there pots and

pans and jugs and bottles were out where they could be seen and though they are most utilitarian, there is also a beauty in their shapes and coloring. They are the tools of the profession and not to be despised. If you can do nothing else to make it interesting, put up a shelf and paint your supply cans a gay color. Jam, ginger, and marmalade jars, or the old bean jars and cooky crocks are useful and can be quite decorative. A bit of wandering jew in the kitchen window adds interest, as does a bowl of fruit, or even a basket of vegetables.

A breakfast corner in a kitchen is an excellent opportunity for adding color. The painted furniture harmonizing with the walls or woodwork and striped with the color used inside of the cupboard may

be most interesting. Recently there has been shown in linen departments attractive linen roller towel material in colored patterned stripes which would make colorful runners for a breakfast table. Another possibility for adding color is making slip covers for the backs and seats of the chairs in some of the new gingham material. These cannot help but be cheering if the color and pattern are well chosen.

A few suggestions for window treatments may be helpful in a dark kitchen. Substituting shades of a firm grade of unbleached muslin for the old dark roller shades adds considerable light and they may be easily washed if the roll is run through a casing and held on with thumb tacks. Cut the muslin the width of the old shade, turn the edge over once and finish flat with two rows of stitching. The bottom may be trimmed in any way desired, and have a narrow casing for the curtain stick which holds it straight. Dutch casement curtains are very satisfactory when the next door neighbor's house is very close. These consist of two pairs of short curtains. The upper ones may be pushed way apart to admit all the light possible, the lower ones drawn together to screen the view.

Floor coverings as near earth or ground color as possible show tracks less than light colors and are best to use where there are children and the kitchen is a thoroughfare. Battleship linoleum may be used on other places besides the floor. If a plain color the same as the wall color is glued on to the top of the shelves and finished with a metal stripe around the edge and then waxed, it is noiseless, easy to care for and attractive. Egg shell or flat finish paint for walls and woodwork is much softer but harder to keep clean than a gloss finish. A thin cooked starch paste painted on the walls with a white-wash brush while warm and then wiped off when dry with a sponge and warm water is the most satisfactory method of cleaning. This will not clean very greasy walls, however.

It takes a vivid imagination to visualize a complete color scheme for any room in a house and many women are afraid to venture. A very simple method may be tried, however, that may stimulate ideas. Select pieces of material in colors you think you want, cut to a small scale in approximate amounts and assemble together. The large pieces would represent the floor covering and walls, then next the woodwork; small bits will represent the small amounts accenting colors as strong blues, red, etc., that might be used in the curtains, stripes on shelves or decorative bits of pottery. The more colors used in a room as a general rule, the more interesting it is, but it also requires a much broader knowledge of color value and intensities to do it well.

COLOR AND TEXTURE GIVE LIFE AND HARMONY TO EXTERIOR WALLS

ANY material which is to please the eye must have two qualities taken into consideration. These qualities are color and texture. This principle applies equally well to clothing, interior decoration, printing and stucco finishes.

There has been a tendency in the past to favor stucco walls of one-tone. Why this tendency should have grown or even started is difficult to say, since single tones without the variation of lights and shades are unnatural. The charm of natural landscapes would be lost were it not for the different textures caused by the fields of grain, forests or grass lands. The sea is most interesting when there is sufficient breeze to ripple the surface, thus accentuating the value of depth and tone. No artist would think of painting a picture unless textural values were taken into consideration, for his picture would be flat and uninteresting. For the same reasons the exterior of a house, to be truly pleasing in appearance, demands the use of textures and colors which will harmonize with the architectural style.

The newer stucco effects reflect a generous use of colors. There is, and has been in the past few years, a decided change taking place in the design and in the color treatment of American homes. Color in surfaces is now chiefly secured by the addition of mineral pigments which are mixed by grinding, although colored aggregates are often used. The former method makes available a wider variety of colors, especially in the more pronounced tints.

Stucco is also rich in the variety of textures which may be produced. It is possible to have a dull finish if that is wished, but it is easier to have a varied surface with high lights and shading. The textures are in the main produced by variation in the movements of the trowel or other smoothing instrument in the workman's hands, and some of the most artistic surfaces have been produced without the use of tools of any kind except the hands of the workman which are encased in rubber gloves or sheepskin mittens for protection.

Within the past decade, home owners have begun to realize that those things which bring satisfaction and happiness can be built into the modest dwelling as well as into the more expensive one. The ultimate artistry of a design and its most successful rendition can be accomplished only when the three factors of appearance—form, texture and color—are artistically balanced.

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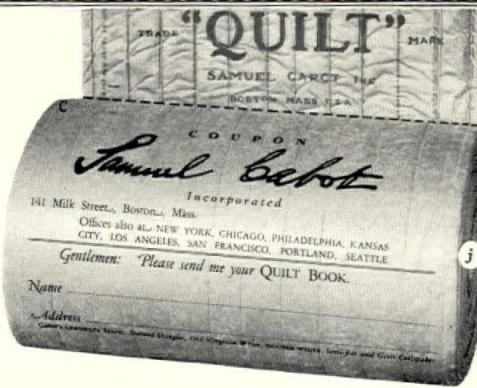
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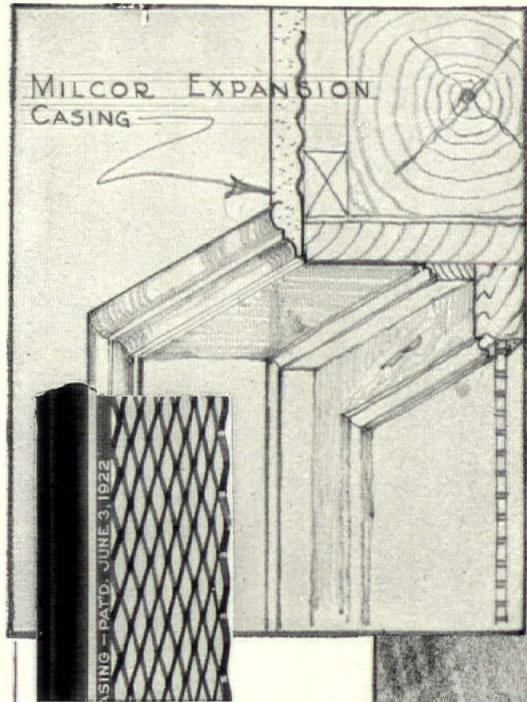
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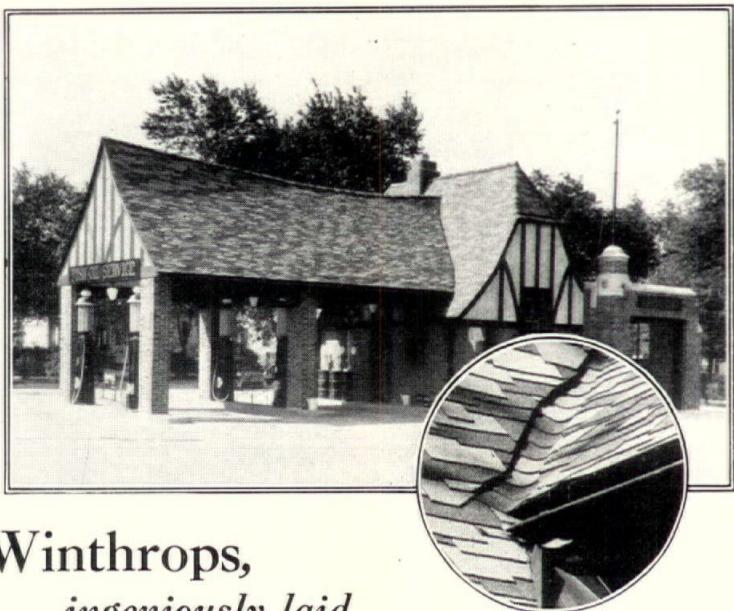


You save money . . . and you get more beautiful, modern room interiors with plaster reveal window openings when they are constructed with Milcor Expansion Casings. The expanded metal wing of this casing provides a means for a close, permanent bond at the junction of the plaster and casing . . . this positively prevents cleavage cracks and is a patented exclusive Milcor feature.

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Winthrops, *ingeniously laid,* produce strikingly beautiful roof

IT DOESN'T require the colors of Statefield Blend—heather blue, heather green and purple—to show that this is a beautiful roof, devised by Rowe, Dillard & Rowe, Chicago architects, for the Fisk Filling Station in Park Ridge, Illinois. About 20% of the Winthrops used on this roof were cut on the job to quarter, third, half, two-third and three-quarter widths. The shingles were then laid, without any spacing, with from one-half inch to five and a half-inch exposure.

Further distinctions were gained by bunching the shingles up on the ridge. Itself unusual because of its ancient looking sway, and by giving a graceful curve to the valley.

The result is roof of beautiful distinction and one that harmonizes with the brick, stucco and timber of the structure.

And this roof is as good as it is different. The thick butts of the Winthrops give double the wearing thickness where exposure comes and add attractive shadow lines. Winthrops are the only tapered

asphalt shingles made. Winthrops do not curl, rot, split, crack, rust, nor saw through their nails. They bear the Class C Label of Underwriters' Laboratories. Winthrops are made in a score of non-fading colors—all natural colors of slate.

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Most good lumber dealers sell Winthrops but we will send you a complete set of full size Statefield Blend samples free. Ask for Bulletin A-19 and say, too, whether you wish the samples. A free sample also of Argotex Building Felt if you are interested in insulation. Write today.

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WHAT IS WRONG WITH ONE OF THESE HOUSES

(Continued from Page 22)

upward just high enough to seem unhappily stilted. The large blocks in this foundation, too, seem out of scale with the house.

Exterior Finish. Both houses are finished in wood siding, wide on one, narrow on the other. For this reason the number of courses from foundation to cornice level, also in the gable ends, varies greatly in the two houses, giving an apparent variation in height and breadth. That finished in wide siding, having fewer courses, seems lower, more intimate than

the second house. In small houses architects generally strive to make the house appear broad and low. Anything which emphasizes this effect is desirable.

Corners. The intersection of the siding at the corners of one house is contrived by mitering the joints, a method which requires good workmanship and a little extra time. In the second house the corners are finished off by corner boards. This is a slightly less expensive method, but not as interesting and attractive a finish as the former.

ARTISTIC FINISH WITH FLOORS OF CEMENT

THROUGH actual experience it has been found that in the construction of floors any one of the popular types of covering can be applied successfully over a concrete base. The chief difficulty today is to choose from among the wide variety of attractive floor finishes available to home builders.

Where a wood finish is desired for the floor surface, any type of hardwood flooring such as maple, birch, beech or oak may be used. The flooring is nailed to wooden strips embedded in the concrete or secured to it with special floor clips. This type of covering is common in living and dining rooms. The fire-safe character of construction that results from the use of the concrete slab is not impaired by these standard finishes of wood.

Following the modern vogue for color, other concrete floor coverings such as linoleum, cork or rubber are frequently employed. Linoleums of plain, inlaid, jasper or embossed character may be used. Rubber floorings are also to be secured in many attractive and artistic color combinations, and may be laid either in sheets or as tile.

Coverings of this general type are cemented or pasted to the concrete over the entire surface. Specifications for the preparation of the surface and instructions for laying are furnished by the manufacturers, and should be followed carefully.

In the group of hard surfacings are terrazzo, the ceramics and marble mosaics, slate, concrete tile and art marble. A terrazzo floor finish is a surface of irregular marble or granite fragments embedded in cement mortar and ground smooth. Mineral pigments are frequently added to the mortar to produce a desired tone. Ceramic tiles in many colors are found in hallways, sunrooms, dining rooms and bath rooms. Slate, laid in irregular patterns, then waxed and polished, is very pleasing.

A finish recently successful is one that develops beauty and character in the surface of the concrete slab itself. Such a floor is obviously economical, and by many it is considered most beautiful. The method involves several processes, including the use of mineral pigments, stains and chemicals to develop color, oiling, waxing and polishing.

The surface coat of the concrete floor is often marked off into squares or other patterns resembling tiling. When colored in tones of dark red, green, brown or other desirable colors, subsequently treated with oil and filler, then waxed like hardwood, concrete floors assume the rich effect of old Spanish leather.

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THE building of a home involves the selection of many different materials, many types of equipment, many items of home furnishing. You will naturally want to be in a position to make most of these decisions yourself.

You will want your home to be up-to-the-minute in every respect—to include the latest improvements in materials, methods, and modern conveniences. You will take considerable pride also when your home is completed in having "discovered" new devices that will save time, labor, space, or expense.

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- Fencing
- Firepl. Accrs.
- Floor Covering, Linoleum
- Floor Covering, Rugs & Carpets
- Flooring, Composition
- Flooring, Tile
- Flooring, Wood
- Flue Lining
- Furniture
- Garbage Disposal
- Garden Tools
- Garage Accrs.
- Glass
- Hardware
- Heating, Hot Water
- Heating, Radiators
- Heating, Radiator Covers

- Heating, Oil Burners
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- Heating, Vapor
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- Kitchen, Elec. Refrigerators
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- Kitchen, Miscel. Equip.
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- Light Fixtures
- Lumber
- Metal Lath
- Millwork, Built-in
- Millwork, Woodwork & Doors
- Paints & Var.
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- Roofing, Asbestos

- Roofing, Composition
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Brick

"The Story of Brick," FREE; "Face Brick Bungalow and Small House Plans," four booklets showing 3 to 4-room, 5-room, 6-room, and 7 to 8-room houses, each 25c, entire set \$1.00; "The Home of Beauty," 50c; "A New House for the Old," FREE; American Face Brick Association, 2171 City State Bank Bldg., Chicago, Ill.; "Brick—How to Build and Estimate," 25c; "Homes of Lasting Charm" (120 plans), 25c; "Skintled Brickwork," 15c; "Farm Homes of Brick," 5c; "Farm Buildings of Brick," 5c; "Multiple Dwellings of Brick," 10c; "Brick Silos," 10c; "Storage Structures of Reinforced Brickwork," 5c; "The Heart of the Home" (Fireplaces and how to build them), 25c; "What's in the Walls," FREE; "Why Should a Builder Build Brick Homes," FREE; BUILDING ECONOMY (Monthly magazine), 10c a copy, \$1.00 a year. The Common Brick Manufacturers' Association, 2180 Guarantee Title Bldg., Cleveland, Ohio.

"Beauty in Brick," illustrating photographs of fifty model homes and several types of garages, designed by leading architects. Sent upon receipt of fifty cents. The Finzer Bros. Clay Co., Sugarcreek, Ohio.

Casement Windows—Metal

Complete literature on steel casement windows; steel lintels for door and window openings and fireplaces; and basement windows. Genfire Steel Company, Youngstown, Ohio.

Closet and Wall Beds

"More Home in Less Space," Murphy Door Bed Company, 22 West Monroe Street, Chicago.

Flooring—Wood

Beautiful Brochure, The Birch Manufacturers, 227 F. R. A. Building, Oshkosh, Wisconsin.

"Just Inside Your Threshold," suggests ways to individualize your floors. E. L. Bruce Co., Memphis, Tenn.

Illustrated booklet "The New Color Enchantment in Hard Maple Floors." Maple Flooring Manufacturers' Association, 1772 McCormick Bldg., Chicago, Ill.

"The Story of Oak Floors," "How and Where to Use Oak Floors," Oak Flooring Bureau, 1273 Builders' Building, Chicago.

Folding Stairs

Folding Stairs. Write for booklet "M" telling how to make the attic a useable part of the house. The Marschke Co., St. Paul, Minn., or Columbus, Ohio.

Garbage Disposal

"The Sanitary Elimination of Garbage and Household Waste." Kerner Incinerator Company, 641 East Water St., Milwaukee, Wis.

Hardware

Circulars and information will be sent by Russell & Erwin Manufacturing Co., New Britain, Connecticut.

Heating—Hot Water

Booklet that will help you to decide the kind of a heating plant for your home. H. A. Thrush & Co., Dept. D., Peru, Indiana.

Heating—Warm Air

Booklet describing six sizes of pipe furnace adapted to houses of all sizes by the Hess Warming and Ventilating Company, 1205 South Western Ave., Chicago, Ill. Heating plans and estimates furnished free upon submission of sketch of house.

Insulation

"Build Warm Houses," Samuel Cabot, Inc., 141 Milk Street, Boston, Mass. Samples of Cabot's Heat-Insulating Quilt will also be sent on request.

"House Comfort That Pays for Itself." Wood Conversion Company, Cloquet Minn.

Kitchen—Electric Refrigerators

"Herrick Refrigerator Recipes," and also a booklet describing Herrick models for ice or electric refrigerators, outside icing models, and water cooler models. The Herrick Refrigerator Co., 1102 River Street, Waterloo, Iowa.

Kitchen—Ventilators

Forty-eight page booklet describing the new and improved built-in Ilgair Kitchen Ventilator with cabinet, exhaust fan, automatic shutter, and all necessary hardware. Ilg Electric Ventilating Co., 2860 North Crawford Ave., Chicago, Ill.

Landscaping and Planting

General catalogue on trees, shrubs, evergreens, and perennials, Naperville Nurseries, Naperville, Ill.

The Bulb Book of the year. Many suggestions for growing tulips, hyacinths, and other bulbs, indoors and out. Elliott Nursery Co., 713 Magee Building, Pittsburgh, Pa.

Lumber

"California Redwood, Its Uses, Appearance, Characteristics and Physical and Mechanical Properties in Comparison with Other Woods"; "Redwood Home Plans by California Architects"; "Redwood Mountain Cabins and Week End Cottages"; "Redwood for Better Farm Structures." California Redwood Association, Dept. 404, 24 California St., San Francisco, Calif.

Write for information on packaged and guaranteed lumber, Weyerhaeuser Forest Products, St. Paul, Minn.

Mail Boxes

Circulars and information on The Mailo-Box to be built into the wall. Penn-Gregg Co., 807 University Ave., St. Paul, Minn.

Metal Lath

Complete literature on metal lath. Genfire Steel Company, Youngstown, Ohio.

"Modern Modes in Better Plastering"; "The Milcor Manual," a technical data book; "Milcor Safe Roofs"; "Milcor Stove Pipe and Fittings, Furnace Pipe and Elbows, Catalog No. 25"; "Milcor Metal Ceilings and Sidewalls, Catalog No. 35." Milwaukee Corrugating Co., Milwaukee, Wis.

Full information and booklets. Wheeling Corrugating Company, Wheeling, W. Va.

Millwork—Built-In

Write for the new book on Curtis Cabinetwork, Curtis Companies Service Bureau, 837 Curtis Bldg., Clinton, Iowa.

Millwork—Woodwork and Doors

"Beautiful Birch for Beautiful Woodwork." The Birch Manufacturers, 227 F. R. A. Building, Oshkosh, Wisconsin.

Literature on interior and exterior woodwork by The Curtis Companies Service Bureau, 635 Curtis Bldg., Clinton, Iowa.

Roofing—Composition

Winthrop Tapered Asphalt Shingles. Write for Bulletin A-6. Beckman-Dawson Roofing Company, 223 West Jackson Boulevard, Chicago.

Roofing—Slate

Write for descriptive pamphlet "XX." Vendor Slate Company, Easton, Pa.

Roofing—Wood Shingles

Cabot's Stained Shingles and Creosote Shingle Stains. Booklets will be sent by Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

Shingles—Wood for Side Walls

Cabot's Stained Shingles and Creosote Shingle Stains. Booklets will be sent by Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

Stains and Dyes

Cabot's Stained Shingles and Creosote Shingle Stains. Booklets will be sent by Samuel Cabot, Inc., 141 Milk St., Boston, Mass.

Steel Bridging

Complete literature on Duplex Steel Bridging to take the place of wood bridging. Genfire Steel Company, Youngstown, Ohio.

Tile—Hollow Building

Circulars on Denison Matt Faced Tile Construction. Mason City Brick & Tile Company, 314 Denison Building, Mason City, Ia.

"Tex-Tile Home Plans," National Fire Proofing Company, 302 Fulton Bldg., Pittsburgh.

Waterproofing

Complete literature on waterproofing foundations and basement walls. Genfire Steel Company, Youngstown, Ohio.

Water Heaters—Electric

Write for booklets describing Sepco electric water heaters. Automatic Electric Heater Company, 1505 Race St., Philadelphia, Pa.

Weather Strips

"Chamberlin Details for Wood Sash and Doors" and other information will be sent by Chamberlin Metal Weather Strip Company, West Lafayette Blvd., Detroit, Mich. Also a free estimate for weather stripping your home.

Window Frames—Steel

Write for information on steel sash. Genfire Steel Company, Youngstown, Ohio.

Window Frames—Wood

"What About Your Window Frames?" complete catalogue of frame details and specifications, and "Casement Window Frames." Andersen Lumber Co., Dept. H-4, Bayport, Minn.

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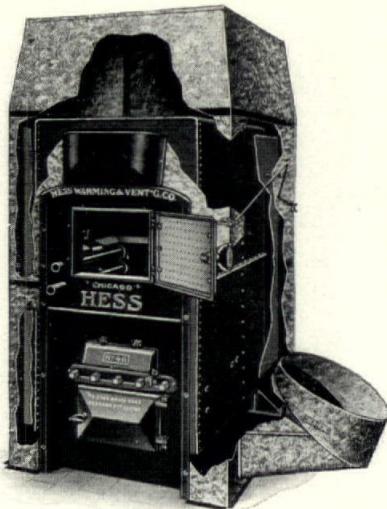
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THE ENTRANCE BIDS YOU WELCOME

(Continued from Page 6)

through it we have been enabled to give character to our doors, be they formal or informal.

Many of our Modern Colonial doorways are adaptable to flower treatment, brought about by the use of tubs or ornamental pots filled with bay trees or tropical plants. We have learned to train vines and rambler roses over the classic pillars, thus producing effective settings.

Other types of early architecture than the Colonial are evident everywhere in entrances of good design. The English, the Spanish, the Italian, and numerous derivations of these types, are in common use today. The architects' genius and the craving of the American public for "something new" are evolving entrances and entrance doors that combine beauty with utility and good design.

The simplest entrance is often most effective. In homes of Spanish design the doorway is characteristically a rather narrow arch, without trim, framed by wide areas of unbroken stucco wall. The door itself is of substantial construction, with a small wrought iron grille at eye level, and a latch of the same material is the only ornamentation.

The evolution of architecture has

brought about wider and broader conceptions and we are today able to recognize merit in many an entrance that does not follow a seventeenth or eighteenth century style. Through the use of these modern doorways, which are rare combinations of glass and wood, hallways and rooms are better lighted, producing a cheerfulness inside which was lacking in old colony days.

The style of the doorway, needless to say, should correspond with the architecture of the house. How ridiculous it would look if a Colonial door were inserted in an English half-timber house, or a modified Colonial house showed a wrought iron entrance! The door is an index of the interior and should symbolize the good taste and architectural detail so necessary in producing an attractive home.

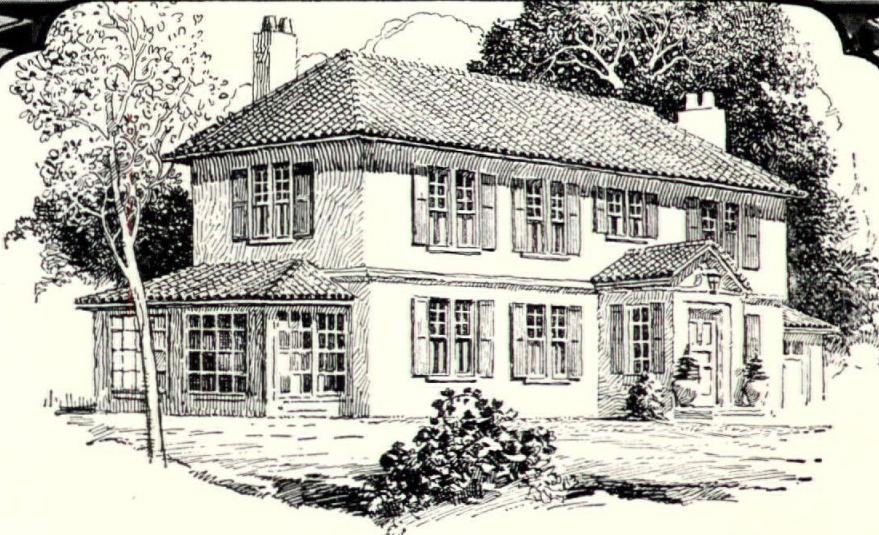
If a home has individuality it invariably finds expression in its entrance and door. Sometimes just an ordinary house may be made into a livable, lovable home by a door with character of its own, thus endowing the house with that which was heretofore lacking.

There is more than one good reason to bless the passing of the front piazza,

but the fact that it brings the entrance again to its rightful importance in the design of the house is a very real one. Condemned to comparative obscurity at the rear of the porch, the entrance to many homes was merely a door by which to go in and come out; useful, yes, but compared to the beauty of period entrances as artistic as a calico gown to one of lustrous, old-fashioned brocade.

Undoubtedly as you pass through the streets of your native city, town or village, you look at the doorways to discover how they stand in relation to the houses. Are they merely entrances or do they represent decorative features? Surely they can be either and yet it is in the combining of the two that a harmonious result is obtained.

If the entrance is designed specially, the architect will use his taste and knowledge of good architecture and detail to create just the proper entrance for that particular house. If a stock entrance is selected—and there are numerous designs of stock entrances and doors available—care will be taken in the choice of the right entrance, so that it will become an integral part of the house and add to its attractiveness and beauty.



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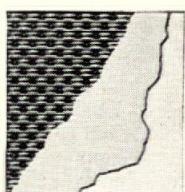
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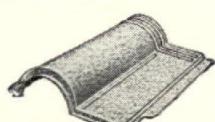
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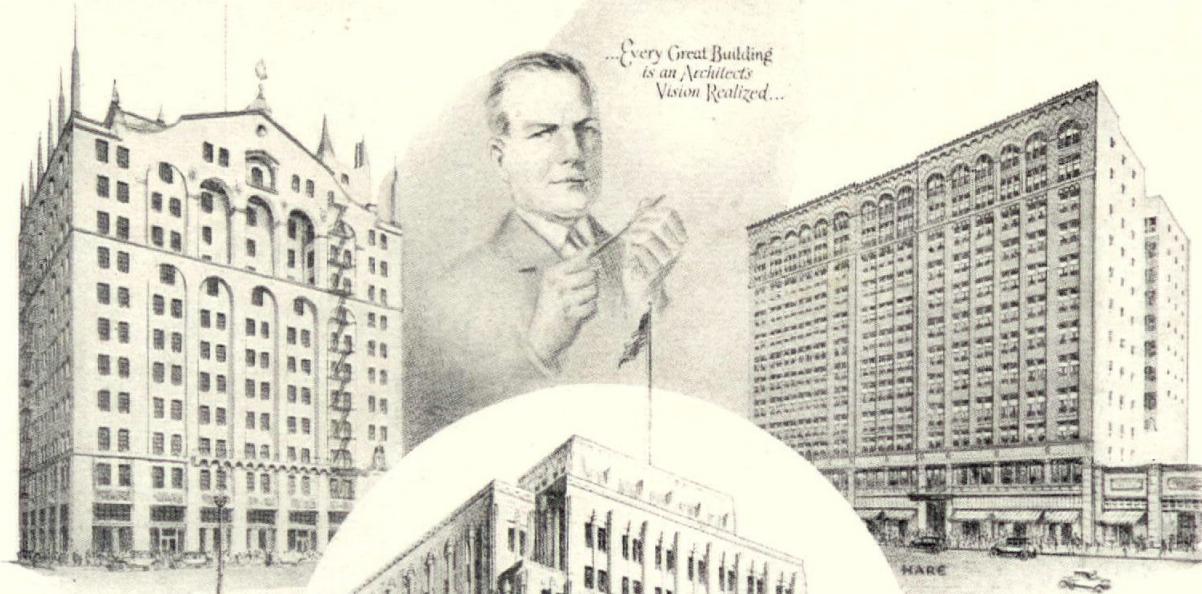
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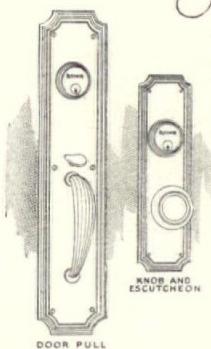
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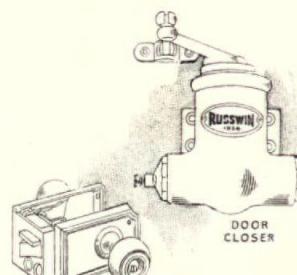
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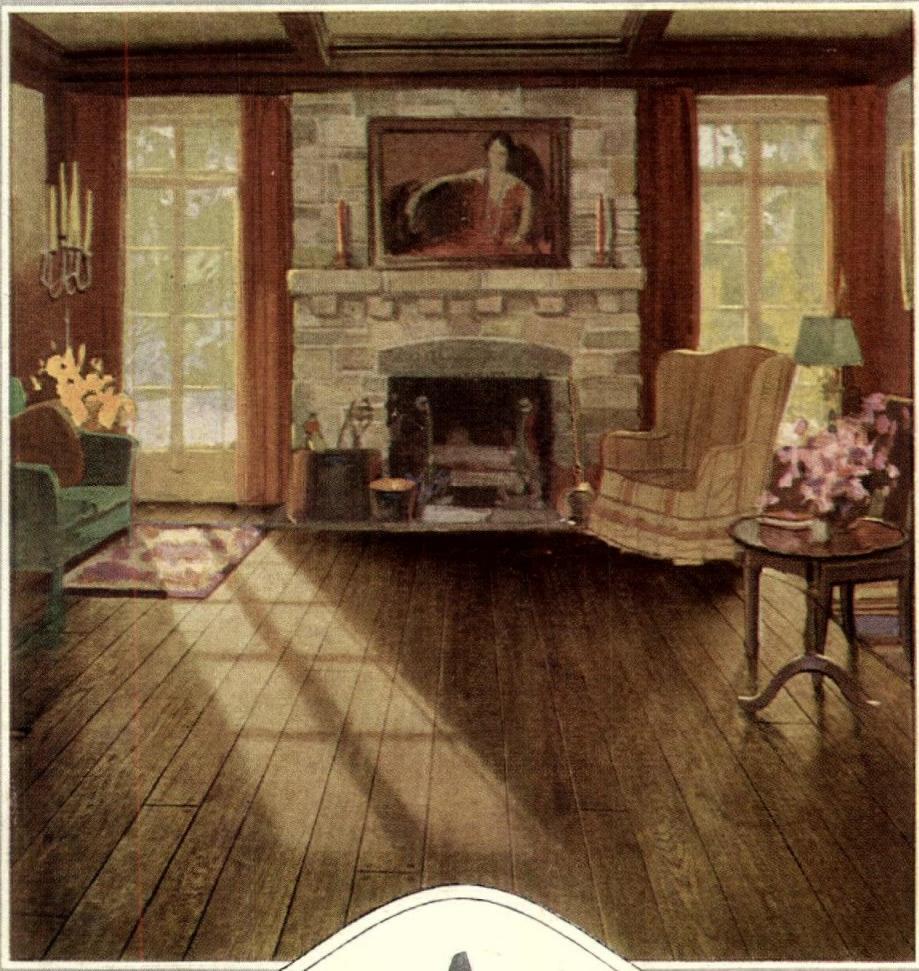
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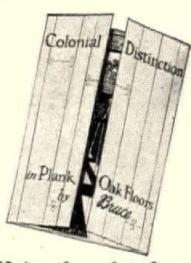
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